

Hugo von Hagen

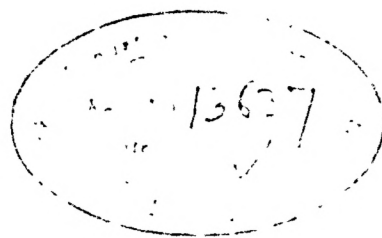
READING CHARACTER
FROM
HANDWRITING

A
HAND-BOOK OF GRAPHOLOGY
FOR
EXPERTS, STUDENTS AND LAYMEN

BY
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WITH 140 ILLUSTRATIONS

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PREFACE.

"Surely people must know themselves, so few ever think about anything else. Yes, they think what they have, what they shall get, how they shall appear, what they shall do, perchance now and then what they shall be, but never, or hardly ever, what they are."

GUESSES AT TRUTH.

There are several reasons for the existence of this little book. First of all perhaps, the oft repeated request of many friends, who have enjoyed with me fascinating hours in the study of graphology, and who urged me to publish the results, which I had attained in a score of years of successfully reading character from handwriting.—Then, to encourage the study of graphology among the "students of men," might be cited as another reason and also the great need for reform in our court methods of employing as handwriting experts so many men, who have absolutely no knowledge of graphology. To the kind friends, who have favored me with handwriting specimens for the illustration of this volume, I herewith express my cordial thanks. Perhaps, some may recognize their writing, and may not like the analysis of the same. These friends may rest assured that no one except themselves will know their writing, and as graphology always speaks the truth, no one will tell about his own writing in this little volume, unless the analysis is good.

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GRAPHOLOGY.



The importance and value of knowing the true character of other people is the reason for the many trials and experiments made in the past to ascertain this. To secure such a knowledge in the most rapid and sure manner, many different ways have been tried, but of all methods used so far, the one proven to be the most certain and positive, is the Science of Graphology, or the art of reading character from handwriting.

The position of graphology to other branches of physiognomy might be mentioned here; physiognomy here being used in its broadest sense. We could divide the latter into two principal parts; the diagnosing of character from quiet or motionless positions of the body, or, on the other hand, by and from voluntary movements. Phrenology and palmistry for instance, which have created so much interest lately, belong to the first class, but phrenology and palmistry limited in their use and application are not always certain in their results, as they both necessitate a presence of the person whose

character is to be read or analysed. It is comparatively easy for many, and especially for intuitive people, to know a person by his voice, or his manner of walking, and to draw therefrom further conclusions as to his character.

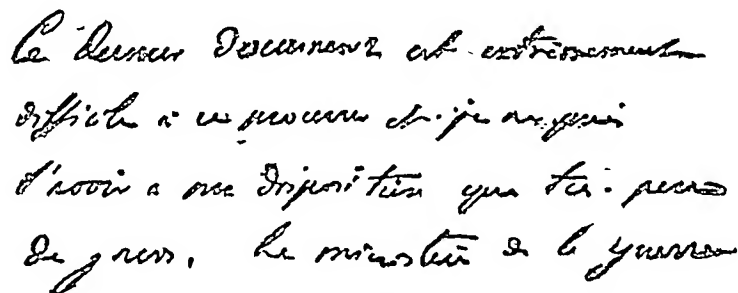
Writing is nothing but a number of movements, which have become visible immediately after being made, and which remain so, and in this way they are different from other movements of the body. It is therefore much less difficult to analyze handwriting than any other movements, like facial expressions or different ways of walking, etc., which disappear again or necessitate a presence of the person whose character we wish to analyze.

Let us take for instance two children who are sent to school by their parents when about six or seven years old. These children learn to write by copying from the blackboard or from the printed writing books. The teacher perhaps draws on the blackboard single letters or words with chalk. At first he draws and teaches straight lines, then curves and later combinations of both. The children do their best to copy them and are taught how to imitate each letter correctly and in the best manner. Now this writing is nothing but a number of fixed movements of the hand and arm, coming from impressions made upon the brain through the eye. Through repeated copying and much writing of the same letters, their form is firmly impressed upon the minds of the children, and they are soon able to write without looking into the copy book or upon the black-

board, writing or making letters from memory only. It is not always only the right hand which is able to construct and write these learned letters, but many children are left-handed; and write with their left hand, others can write with either hand. Still others are able, through necessity, being cripples without arms perhaps, to write with their feet or even with their mouth.—No matter how beautifully these children write at first, or how much their letters seem to be just like their teacher's copy,—no matter how carefully they have been instructed nor how correctly and rapidly they can write each different letter and its combination, an expert will quickly show you little differences between the writings of the two children. In some way there came into each writing the first "characteristic" signs of their handwriting. To understand and analyze these various signs, the graphologist must of course be well acquainted with a knowledge of the copy books from which the children learned. He must know the different systems and styles of writing in vogue, in order to come to positive conclusions.

Let us take a look into the psychology of writing. Every child possesses a considerable number of characteristic and individual movements or motions long before entering school for the first time, that is, before it learns to write. Have you not seen or known the little boy who so quickly becomes fretful and angry? He is of the kind whose head goes up in the air with a jerk, or whose foot comes down on the floor with a thud, when you hear him say: "I won't!", and can you not recall

that other little boy who clings to his mamma and strokes her cheeks, saying, "I love you mamma dear."? The angry little fellow made nothing but jerky, sharp movements, while the loving boy and his mother made none but those which were rounded and gentle, without sharp and angular "movements and jerks". These two different temperaments you will find reflected in the two boys' handwriting, one of which will make letters round



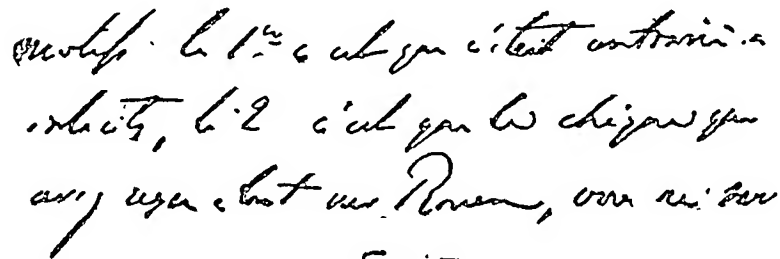
*Le Drame Dreyfus est extrêmement
difficile à comprendre de je ne sais
d'où à une disposition que l'on peut
degré, le ministre & le général*

FIG. 1.
A FEW LINES FROM THE BORDEREAU
WHICH CAPT DREYFUS WAS ACCUSED OF
HAVING WRITTEN.

and harmonious, easily flowing, while the other's writing is likely to be sharp, angular and jerky.

After the child has learned how to write and is able to make all letters of the alphabet from memory, we begin to see a great many differences and exceptions from the original blackboard copy. The entire writing seems to be more sloped or less slanted than prescribed; the t dashes have become longer or shorter, the i dots are put much ahead of the i or higher up than neces-

easily by writing upon the floor with either one of our feet. Simply tie a piece of chalk or a pencil between the toes and draw some letters upon the floor. We will find that the same little characteristics of our handwriting will appear also in this "foot-writing." Any one can try experiments of this kind with his left hand or by holding a pen between the teeth. The result will



*Monsieur le 1^{er} & al you cited contrain-
 dictory, le 2^e & al you le chignon you
 any you & but our Reason, our re: son*

FIG. 3.

HANDWRITING OF COUNT ESTERHAZY.

always be the same, although the writing may not always be as graceful as if written in the usual way, proving without doubt that writing must be closely connected with the brain, and thus with the character of the writer. We can make exceedingly interesting experiments with hypnotism for instance, to prove our assertion. Naturally weak-minded, idiotic persons, or persons possessing little or no energy, were put under hypnotic influence and told that they were Napoleon I, General U. S. Grant or some other great and energetic personage. They were then asked to write a letter, thinking them-

selves to be Napoleon I, or someone else, and their writing showed the characteristic signs of energy and power; on the other side, usually energetic and enterprising persons, being hypnotized, were told that they were children again, or had become old and feeble, and were asked to write. Their handwriting showed under these

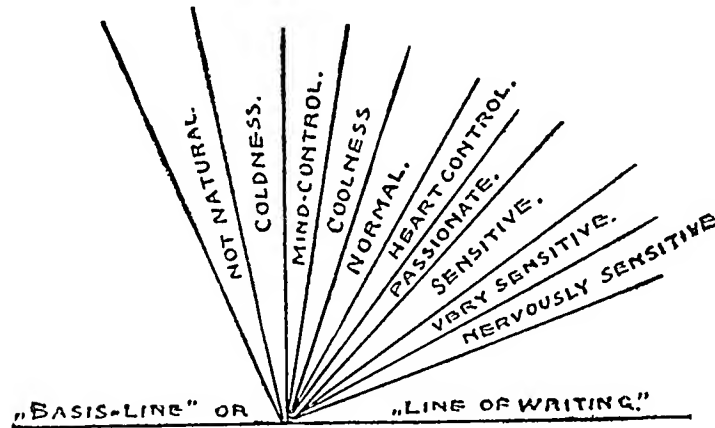
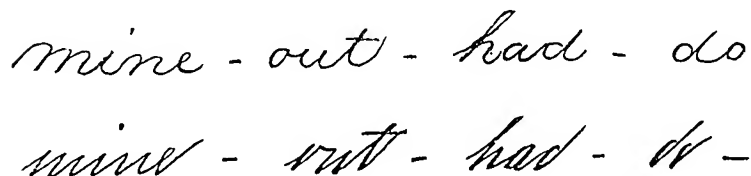


FIG. 4.

circumstances always the signs of weak and childish minds. It seems hardly necessary to say more than the above about the great possibility of drawing conclusions regarding the psychical peculiarity, or the character of a person from his handwriting.

To fix positive signs and make true deductions by which a thorough analysis can be made, is the work which graphology has undertaken to do. Surely not

such an easy task as many seem to think, but a work of mighty importance and many years of toil. The best way for a student of graphology is to collect all kinds of handwritings, no matter who the writer. Collect and



mine - out - had - do
mine - out - had - do -

FIG. 5.

compare the different specimens. Never mind the collection of autographs of great men; these may be nice enough for a collector, but not for the graphologist. A botanist would not collect only fragrant roses and beautiful lilies, but in order to study thoroughly and scientifically, he would collect as many different flowers and plants of all kinds as he could secure, no matter where they grew and what they were. Handwritings of laborers or plain every-day men are for the graphologist of as much importance as those of bankers or merchants. Every nationality, every profession, every trade, and every mind should be represented in his collection, for only by comparing and by looking for certain signs or characteristics among all the samples of handwriting we have collected are we able to carefully make our deductions and our analysis.

It is necessary to quote a little of the history of the art of writing in order to answer questions regarding the origin of graphology. It was not possible to speak of it as long as letters or inscriptions were carved and cut into stone or engraved upon bronze, as in ancient times, for these were merely isolated signs and served more to show the art or ability of the workman, the stone cutter or engraver. There was little or no individuality in this style of writing, nor was there any in the "Graffiti" found in Pompeii and Rome, which contain only the daily happenings of the town and people and are even of but little literary value.— These might be considered to be in the same class as the regular calligraphic writing of clerks or copyists of to-day.— When in later years these characters or letters were transferred upon linen, leather, skin or paper, individual peculiarities would creep in and have been discovered, but even here we must make certain distinctions. So, for instance, the oldest papyri and the beautiful writings of the monks of the middle ages show us more the character of the time, period, age and people, than the individual character of the writer himself. They might be classed more with the art of painting and we learned thus to distinguish between a Roman or a Gothic script and many others. But it is different with the time-periods when the art of writing became more and more known among all classes of people, when writing was used for individual and private purposes. In those times graphology found its origin. It is true that even the old Greeks and Romans noticed slight differences in the

handwritings of certain persons and tried to draw conclusions from the same, but nothing has been left to us which allows us to say that they were well acquainted with graphology. Suetonius tells us of the writing of

corresponding words
corresponding words
corresponding words

FIG. 6.

the Emperor Augustus, who would not begin a new line when he had only one or two words left over, but would write these underneath the last word on the line in very small letters, and then draw a circle or line around them. Suetonius does not tell us what his conclusion was re-

do good to all men
do good to all men
do good to all men
do good to all men

FIG. 7.

Have you seen the Lord?
Have you seen the Lord?
Have you seen the Lord?
Have you seen the Lord?

FIG. 8.

garding this peculiarity of the Emperor Augustus, but a modern graphologist can very easily explain that such a sign proves an economical, logical and practical character, which seems to correspond with the character of Augustus, as far as we can learn from history.

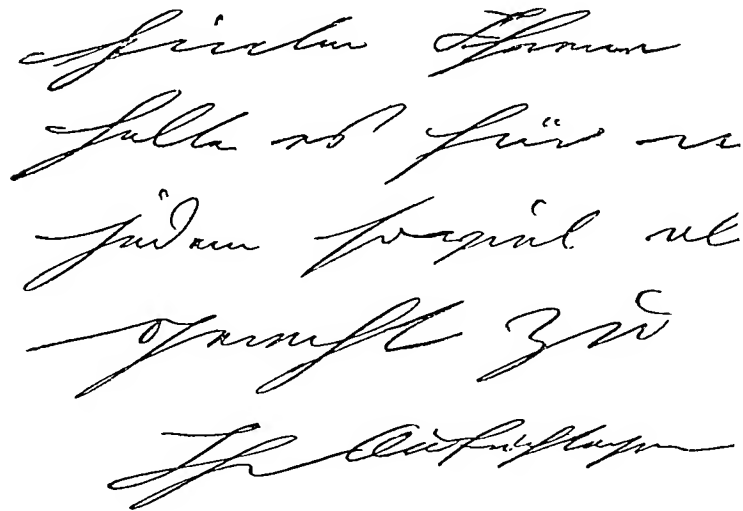


FIG. 9.

The 17th Century brings us really the first actual trials to find in and from handwriting a means of learning the character of the writer. The Italian writer, Dr. Camillo Baldo, issued a little pamphlet on graphology in 1622, but it contained no system, merely some remarks about the different styles of writing. Lavater and the German poet Goethe had considerable correspondence on the subject of graphology. Both were

diligently trying to find out why the handwritings of no two persons were alike, and why all showed some slight differences. They arranged comparisons of their different collected handwriting specimens in order to come to definite results. Their scientific studies were really the first which proved to be of any value to the science of graphology. Others became interested now and began studying. In Germany there were Grohman, Schlueter and Hock who wrote several fairly practical essays on the art of judging character from handwriting. Later came Adolf Henze, who created quite a little fun with his skill of "reading character", but his gift was intuitive talent only, and not deductive or scientific ability. In France much more progress had been made in the mean time. Here the Jesuit monks, Martin and Abbé Flandrin, labored much on the subject, and they perhaps followed the Italian Camillo Baldo's former suggestions. But it was the Frenchman, Abbé Michon, who thoroughly took up their work and gave us the first scientific system in his "Systeme de Graphologie," ("L'art de connaitre les hommes d'apres leur écriture.") He also founded the first "Société de la Graphologie" in France. The result is that throughout France graphology is recognized to-day and acknowledged as a science much more than in any other country. The "Figaro", one of the leading daily journals of Paris, has on several occasions printed, from handwriting specimens, full descriptions of the characters of prominent candidates for political offices, publishing them just on the eve of election.

you will pardon the negligence
I accept my heartfelt
apologies.

Wishing you a long, happy
and useful life, I am

Fig. 10.

Now you are able
to do, bring a ~~little~~
little more ~~other~~ that
of course is new - I'll do

Fig. 11.

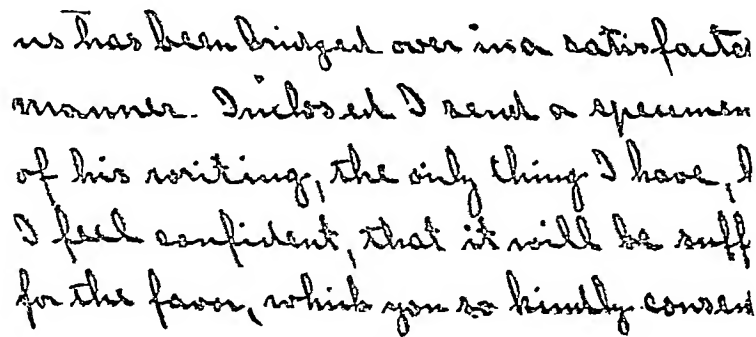
Paris, 14 r. d. Trévisé
11. May 1898

Von Hagen

arrived here safely, after an
ing trip of ten days. Although
an sick three days, the trip

Fig. 12

During the last decade much has been done, through combined efforts, by quite a number of excellent graphologists to work out good and reliable systems and these latter represent much hard work and study. We might name among others Hans H. Busse, W. Langenbruch, Laura von Albertini, W. Preyer, Eugene Schwiedland of Germany, J. Crepieux-Jamin of France, and O. Lombroso of Italy. Still, the field is wide open yet and much remains to be done to perfect the science in finding more combinations. It seems strange that we practical Americans have not yet done very much to further develop graphology, which can be so often made to be of good service to the initiated.



us has been bridged over in a satisfactory
manner. Inclosed I send a specimen
of his writing, the only thing I have, I
feel confident, that it will be suff
for the favor, which you so kindly convey

FIG 13.

If you ask how graphology can help you, and each and every person, let me suggest just a few everyday matters in which the knowledge and ability to read character from handwriting will be of great value. Supposing a business man advertises for a book-keeper, for a

clerk to fill a position of trust, or for a cashier. He probably receives several scores of letters in reply, all of them telling in glowing terms the ability, integrity and other good qualities of the seeker after the position. Even references are enclosed, or at least alleged copies of letters of reference from former employers. The merchant is somewhat bewildered by the many letters and, following the usual method, picks out the best written letters, sends for the writers and thus selects his new clerk or book-keeper, whose references appear to be all right. After a short time the new employee becomes negligent of his work, perhaps he cannot be trusted on account of drinking, or rumors of gambling are heard and all at once he is found no more at his desk. The employer will have to go through the same process again of getting another clerk and congratulates himself that he got off so easily, for the fellow might have been dishonest and an embezzler. — And many times they are and take with them, when they leave, some of their firm's money. — Now all this could have been avoided if a graphologist had seen the letters which were received in reply to the advertisement, and had picked out those of men whose handwriting showed honesty, faithfulness, energy and business ability and had thrown out those letters in which the writing showed signs of laziness, spendthriftiness, dishonesty, passion for gambling or immorality. It is a strange fact that these latter signs are frequently found in handwritings which many people would pronounce to be "a beautiful hand." Then again what a help graphology can be to the doctor in knowing

you the exact words
The brethren treat you
as if they owned you by not
having accepted your resignation
After you insisted it was really
not kind of them though in another

Fig 14.

Your Mother collect a few
minutes with Lemmy & your
baby. He is a fine boy
Mietes awake too guess
he is not like shaggy
Lorach is waiting to

Fig 15.

Accept our best wishes &
congratulations for the day
of happiness & joy. May the
dear Lord bless you in your
new life with the fullness of

FIG 17.

My dear Mr. Von Hagen, Will
you be so good as to look over the
accompanying letters and tell me
or better write out for me, what
the handwriting indicates?

FIG 18.

appon on my work. I
hope you will excuse me
for not being up to see
you - what week studies
closing at the branch
and the weather, have

Fig 19.

the disposition and temperament of his patients, to the lawyer in dealing with his clients, and to the pastor in knowing how and from what side to approach men and women regarding spiritual matters. How very helpful it would be to many young people in learning the true characters of their lovers before the wedding day comes around. How many unhappy marriages could be prevented!—A few years ago two young ladies asked me to

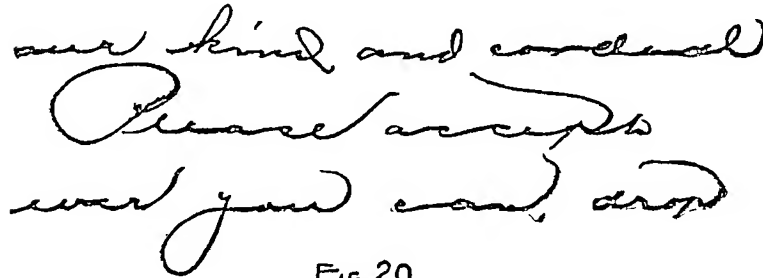


FIG 20.

read the characters of the writers of two letters which they gave me. I asked permission to take these letters home with me, as I found by glancing them over, pronounced signs of deceitfulness, dishonesty and immorality and did not wish to state an opinion off-hand, especially as the young ladies told me that they were engaged to be married to the writers. I found my suspicions confirmed by carefully analyzing the handwriting of both letters and advised my young friends not to marry these men, and told them frankly what conclusions regarding their characters I had formed from the specimens given me. One of the young ladies laughingly

replied that she knew her "Charlie" better than I did and that she was going to marry him, no matter what my advise, for he was all right and as true as steel. The other young lady had her suspicions aroused and having more faith in the science of graphology than her friend, broke off her engagement. Within six months of the day when I gave my graphological opinion and analysis to the young ladies, I learned that one of the men had been sentenced to spend seven years in a penitentiary for embezzlement. Being naturally much interested, I looked up the other young woman, who had married, and she greeted me with the words: "Oh Mr. von Hagen, had I only followed your advise! My life is a horrible life! Charlie is unfaithful to me, he drinks and gambles and I am so unhappy!" Comment is unnecessary.

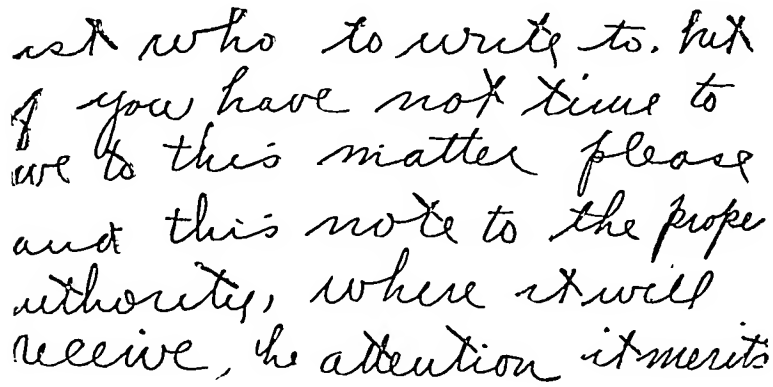
But most of all, graphology aids him who is desirous to know himself. "Know thyself!" saith the old Greeks, and it is surely very helpful to know one's weak points, so that we can guard and fortify ourselves against them. On the other hand, it is just as good to know in what particular point we are strong, perhaps we may see ourselves in an altogether different light and manner and could do many things in a different way than before.

Again graphology is helpful to the parents who do not know what talent or what qualities to develop and encourage most in their children. Perhaps the love and ability for a professional life is a great deal stronger in the boy than the practical business instinct or the love for technical pursuits. Why not strengthen and encour-

W. can see about
this and other matters when
I meet you — I am ready
beginning Tuesday any former
beginning Monday any former

Fig 21.

age qualities in the child where success stands written out boldly, instead of foolishly making a business man out of a natural born preacher, or a preacher out of a practical business man, who has the natural gift to make money.



ask who to write to. but
if you have not time to
write to this matter please
attach this note to the proper
authority, where it will
receive the attention it merits

FIG 22.

There are many more practical uses to which graphology may be put and not to be forgotten is the work of the graphologist as handwriting expert in court. Generally men are selected as handwriting experts in murder and other cases because they have some theoretical knowledge of inks, pens, etc., and can write a so-called correct or beautiful hand. I had a conversation with a prominent judge once upon the employment of a certain person as handwriting expert in a celebrated poison-murder case in New York City and made the remark that this expert's testimony was not correct, that it could be disproven very quickly by employing the known deductions

of the science of graphology. The expert's testimony was given, of course, as "his opinion" only, but it was given under oath and carried weight with the jury. The judge replied to me: "Why Mr. — writes the most beautiful hand I ever saw, he MUST be an expert, of course he is right." Quite a change will come when these old time handwriting experts, who belong to times

*personal The Correspond-
ence the better the
Specimen of Handwriting.
I Therefore send you
a very personal letter*

FIG. 23.

similar to the age of the inquisition, will be banished from our courts. „Many cities of Germany, France and other countries have for years already employed graphologists as handwriting experts with the most satisfactory results, so that even courses of instruction were arranged in colleges and universities. In detecting the

writers of anonymous and slanderous letters or articles, graphology has often given such thorough clues to the courts or the police that it was easy to find the writer from the description given.

After Mr Barrett
saw me I was
quite ill for a
week with Chorea

FIG 23A

People generally are of the opinion that handwriting experts and graphologists are the same, but this is an error.—Whenever truth finally came to light in court cases, and the findings of the courts were found to be wrong in relying upon the testimony of handwriting experts, it was also found that graphology had given her testimony in opposition. So in two cases lately

where two men had been found guilty and after being imprisoned for three years, their innocence was proven. Both were convicted through so called handwriting expert testimony, while the graphologists had declared it

*Zu dem bevorstehenden Jahreswechsel
sendet Ihnen u. Ihrer w. Familie seine
besten Wünsche*

Curt von Döllinger

FIG. 24.

impossible for them to have written and signed the documents in question. So has Capt. Dreyfus suffered conviction because three of the five handwriting experts at his trial swore as their opinion that he wrote the famous 'Bordereau'. The other two experts who were graphologists, said that he did not write it. The 'Bordereau'

*yours of Jan. 16 I desire to
too glad to have your cooperation
no matter where you will serve as
our headquarters next Saturday
6 o'clock in order to give me a*

FIG. 25.

Esterhazy, who was so closely connected with this celebrated case, which may prove of interest to many readers.

In some measure it is also possible to detect in handwriting certain kinds of illness. For instance, nervousness is easily found and detected, also paresis or future insanity are frequently shown. Thus can a graphologist advise rest and quiet, or send to the physician the person, whose handwriting shows extreme nervousness, and in this way he may be able to help in preventing sickness more dangerous, as for instance nervous prostration and insanity. I very often have discovered heart disease in the writers of specimens of handwriting, and advised the writers to call upon their physicians regarding it, who in every case confirmed my statements.

*last summer and core
arrived your delicious cat
and milk last summer
I have often remembered
that afternoon with a sun*

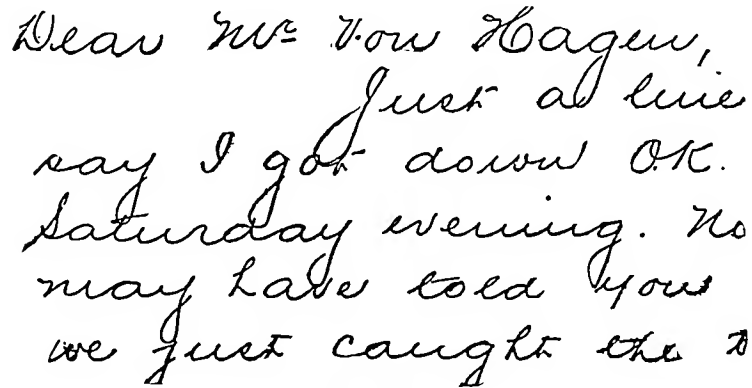
FIG 27.

It takes of course years of study and a long and constant practice to be able to read character quickly

well, I really think that
he is glad himself that
he couldn't go to college
his Friday night - so you
see I am not down in
the parlor. You not see
Mrs. Pecton's eye yet, so
you see again that the case

Fig. 28.

and correctly from handwriting, and no one should ever undertake to do so publicly unless he has made thorough tests of the correctness of his opinions from several thousand specimens. It will take at least two years of solid and hard work before one can say that he is able to read character from handwriting without making errors, and no one will ever succeed in this science who has not to some extent natural ability and a goodly amount of intuition and common sense. But the study of graphology is so fascinating, that many will find it not only profitable for their own benefit, but also very interesting and useful.



Dear Mr. How Hagen,
 Just a line
 say I got down O.K.
 Saturday evening. No
 may have told you
 we just caught the 7

FIG. 29.

It is not our desire to explain all the known theories of the science of graphology, nor to consider the prejudiced opinions of many writers against it. Whoever is inclined from the beginning to deny possibilities of

character-reading from handwriting, will never be a fair judge, nor will the clearest and best explanations I might offer, ever be able to convince him or change his mind; this is only possible by the proving of the correctness of the reading of one or more specimens of handwriting.—“Come and see!” is the best cure for the unbeliever.

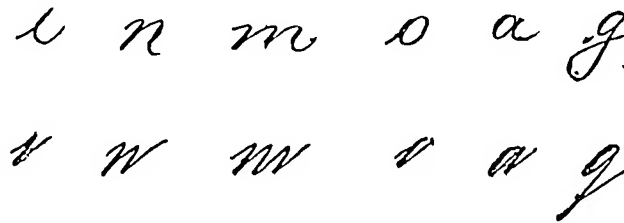
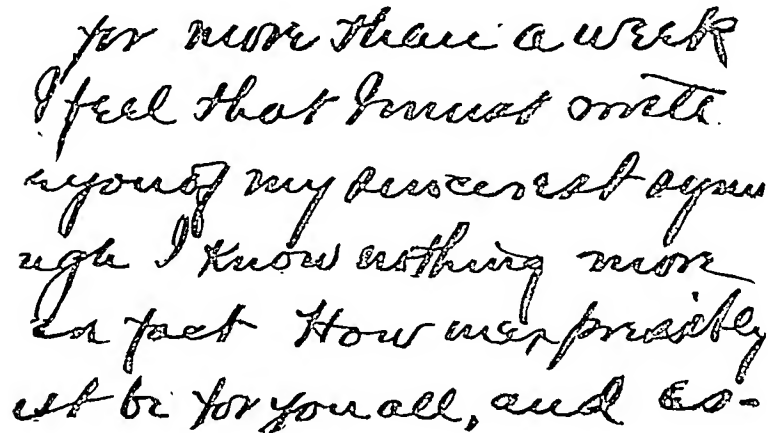


FIG. 30.

But we also do not desire to bother the beginner, who is free from prejudices, with any philosophical arguments or theories, and care not to contradict here the few, shortlived criticisms, which ignorant persons now and then offer. We do not think it necessary for the young student to know about them, and the professional and experienced graphologist will quickly read his way through all prejudiced arguments and opinions from handwriting specimens, so that he will be able to show proof for his knowledge.

It is well to have as good specimens for graphological purposes, the plain everyday handwriting of the

person whose character is to be analyzed, not so much the "strained," purposely fine or well written matter. Intimate letters to friends have proven to be the most desirous specimens. We all know that many people write an altogether different hand when writing official letters in their business than when sending letters to friends. And so is the calligraphic hand of the copyist,



for more than a week
I feel that I must write
you of my dearest acquaintance
though I know nothing more
in fact How unexpectedly
it be for you all, and Es-

FIG 31.

the beautiful business hand of the clerk or book keeper, or the straight vertical writing of the librarian, of little, yes almost of no value to the graphologist. I would even lay little weight upon the handwriting of historical persons, unless I can obtain intimate letters instead of official specimens, and my advise to all, especially those just beginning the study of graphology, is, to occupy themselves at first with handwritings of people

whom they know personally, for then they will be able to compare their results with their knowledge of the person.

We will have to keep in mind the fact that the unchangeable in every person, that is his general character, expresses itself more in the form and shape of the different letters, while expression of feelings, desires, passions and passing conditions find their way of coming to the front in the little "odds and ends" around the letters, as the dots over the i, the dashes across the t, in the penstrokes at the beginning or the endings of the words and lines, etc. We might compare these latter signs with the certain involuntary movements of people, which so often attract our attention in our daily contact with them. The same is true of their handwriting, into which these same involuntary movements were placed or found expression, by making little hooks or bows, etc. They give us an excellent opportunity to study and observe the writers in their innermost life. They are simply imitations of the writer's movements in life. How often do we see in handwriting the closed fist of the angry and quick tempered man or woman, the laughing eyes of the humorist, the uplifted finger of the teacher or professor, or the pointing forefinger of the commander, whom we can almost hear saying: "Thus 'be it! I will have it this way and no other!"

eyes. Now, extending myself, around
1 year's camp, a lake vacated by
sed, and in grateful remembrance
of excellent dinners then set before
by your kind officers I will gladly

Fig 32.

Everybody thus far met
to be full of the "Camp."
apart - & I really think
fellows are going to have

FIG 33.

Am Morgen wipft er nicht
zu stehen und legt nieder, o
mein Herz zu bittren Zeit
haben haben Griefen und
in der Augen

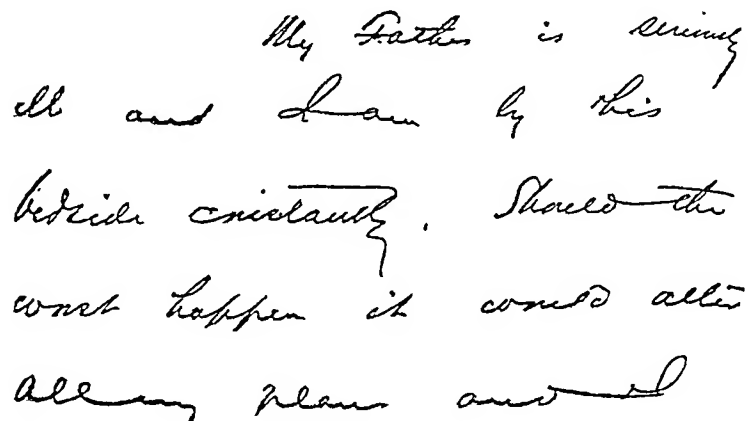
Fig 34.

with of the ex^{de} and
with you just success
in this new departure.

Fig 35.

GENERAL CHARACTERISTICS OR FOUNDATION TYPES.

It matters little, as I have mentioned before, in what language the letter or specimen of writing is written, which we desire to analyze, if we are, at least to some extent, acquainted or conversant with the style of writing taught in the country where the writer learned to write. The expansion or contraction of the different letters, which give some of the best clues to the graphologist for his work, may be summed up in the following five principal parts: (1.) The degree of the slope or slant



My Father is coming
all and I am by his
bedside constantly. Should the
worst happen it would alter
all my plans and all

FIG 36.

of the letters, see illustration Fig. 4. (2.) The connections between the letters, whether sharp and angular, or round and curved, see illustration Fig. 5. (3.) The length of those connections, see illustration Fig. 6. (4.) The pressure used to write the letters, see illustration Fig. 7, and (5.) The disconnections between the different letters and words, see illustration Fig. 8.

*Honour thy father and thy
mother: that thy days may
long upon the land which
Lord thy God giveth thee*

FIG 37.

The peculiarities of handwriting are either the corresponding with the school copy book, or the difference between the writing itself and the copy book. These differences must be studied as to their quality and quantity in each specimen in order to get their relative worth. As a rule, we are taught to write our letters sloping from an angle of forty-five degrees to an angle of sixty degrees, except of course, where the vertical handwriting, so pernicious to children, has been taught. Many handwritings show great differences right here,

N. B. Herr Professor. Hager,
 Ich sende Ihnen heute folgende Postkomplott
 Ich bitte mich den Sonntag, Sonntag, Sonntag, Sonntag, Sonntag
 August August August August August
 Fig 38.

X Just Run across that
Ball once again

The Meredith's Letter
See Reading Room
Later

Impossible just now

Feb 39.

Very busy in the Natural Ground
and one thing comes along after the
other so that I find I have very
few evenings to myself

Fig 40.

and are either below the forty-fifth degree or above the sixtieth degree, with all the letters of the specimen having the same slope, while others again vary a great deal and run all the way from a slope of thirty degrees and less, to a slope of seventy-five degrees or more in the same specimen. Others show only a difference in the slope in one or two letters or at the beginning or ending of a word.

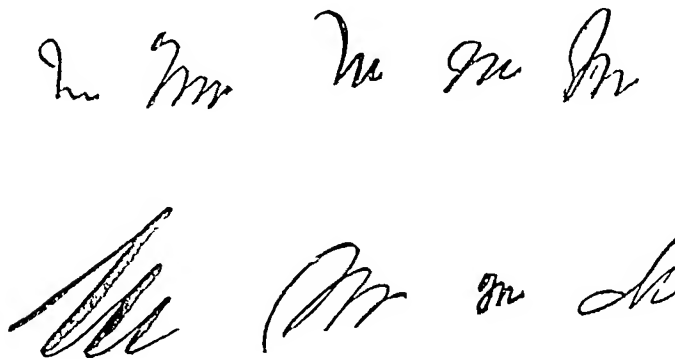


FIG 41.

Let us look at some of these peculiarities, with the understanding of course, that no character can be judged or opinion formed from merely one or two signs.

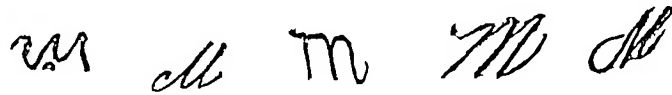


FIG 42.

A careful combination of all signs found in a writing and their relative worth to each other must be considered in all readings. The specimens shown here will

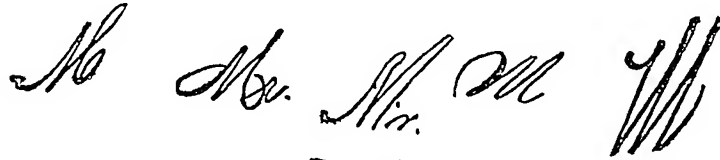


FIG 43

be considered as illustrating only each specific point or sign, without their relation to other signs shown perhaps in the same specimen.

Fig. 9 gives us a specimen where the writing slopes less than 45 degrees and we may safely say that such writers are persons who would become rather quickly excited, that they are over sensitive natures, have

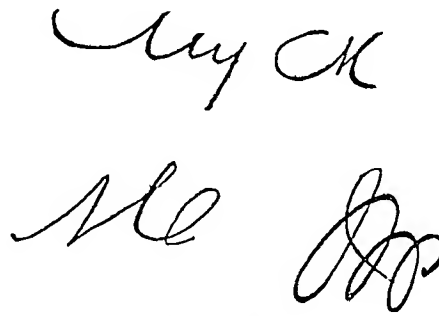


FIG 44

little moderation in their actions or speech, and are controlled generally by their feelings.

In Fig. 10, we have the usual or normal slope of about forty-five to sixty degrees, and the general charac-

ter of the writer might be analysed as having a moderate temperament, he is not over-passionate, and not so much controlled by his heart, as by his mind. Many business men write such a sloping hand.

Fig. 11, which is a woman's writing, shows a slope

above sixty
degrees and
here the
mind rules.
The heart,
with its feel-
ings, is con-
sidered al-
ways after-



FIG 45.

wards. There is equanimity and calmness generally found in persons writing this way.

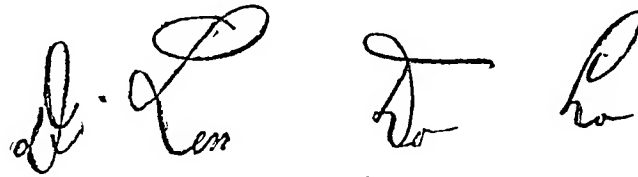


FIG 46.

In Fig. 12, the mind controls entirely, there is rather a lack of feeling; coldness, almost insensibility to the feelings of others, are characteristics found in persons writing such a sloping hand.

The heart is put under foot entirely in Fig. 13, little sense of feeling is shown, often a disguised character

writes such a hand; many deceivers write thus, and it is very seldom safe to trust persons, who write such a backward slope, as shown in this specimen, unless they acquired the habit in their business or profession, as librarians, teachers, and statisticians often do. But all of these persons usually write a different hand in letters to friends. If they do not, look out for them.



FIG 47.

Fig. 14 shows a changing of the slope in nearly every word, and we have in the writer's nature: nervousness, unrest, changing between mind and heart control. Such writers often blow with the wind hither and thither and are to be considered as unstable, they do not feel very uneasy, when they are telling an untruth. They have easy, elastic consciences.

There are several interesting sub-divisions, which we might consider at this time.

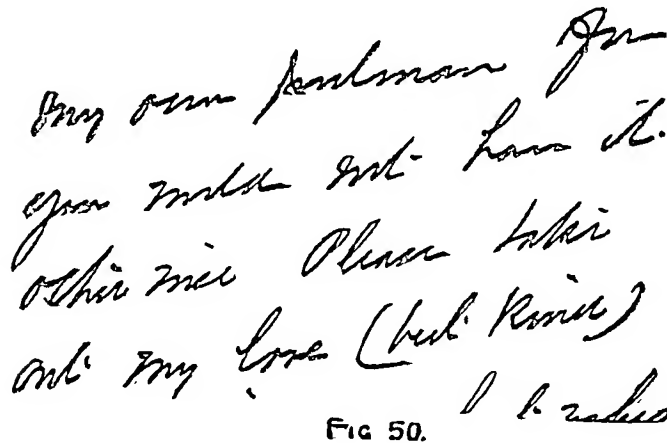


FIG 48.

with all my heart and
ask you to open the
Summer, without fail.
You up all in passing
Please remember me kindly

Fig 49.

In Fig. 15, the ending of the words slope or lean less than the beginning of the words, and this characteristic sign proves to us a carefully considered, gradual moderation of the expressions and desires of the heart. Such writer's will and mind control and overcome any feeling or emotion, which they perhaps at first may have expressed, while in our next illustration, Fig. 16,



My own gentleman You
open with me have it.
other me Please take
and my love (with kisses)
D. L. Fisher

FIG 50.

we find at first great self control in the writer, but at last the feelings of the heart gained the victory and won the day. You will notice that the first letters of the words in this specimen are nearly straight, while the last letters of the words are much more sloping. You perhaps have met men, who were at first stern and cold, but who after a little while warmed up and at last became real social, genial and even friendly. Frequently letters of such men to their friends are written in quite

a sloping manner, while their business epistles are made up of letters standing straight and stiff, and no sense of feeling can be found in them. Such people are frequently very hard on their employees and subordinates, while in their homes, they are warm hearted, generous and confiding persons.

ask of packing, a full
case got into my box
which I have returns
by mail and so on . . .

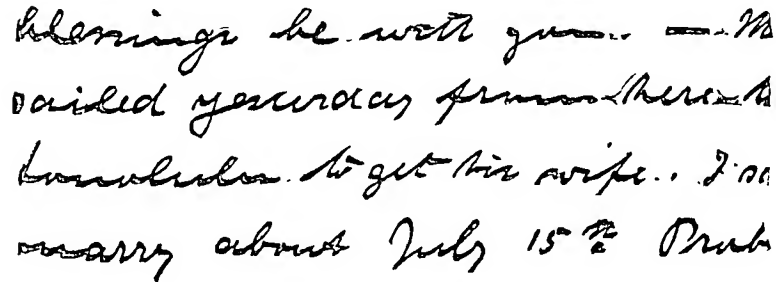
FIG 51

Look at Fig. 17, where we find the last stroke of the letters g and y in many words changed into a downward stroke. If this characteristic sign is found in the beginning or the middle of the word, it is a sure sign of stubbornness, and of a domineering spirit, but if it is found only on the end of words, as we can see in illustration Fig. 18, it means rather a spirit of independence and in connection with other signs, also love of truth and justice. One will see that there are fine and delicate distinctions to be made and one sign may have

several different meanings under as many different circumstances, for if the above change of the slope occurs only on the ends of the lines, it may be safely analysed as carefulness, even as mistrust of others.

In Fig. 19 we find a very strong love of truth, a fine sense of right and wrong and a great love of independence marked very plainly in the change of the regular slope of the last stroke of the letter of the words. We often have a goodly touch of egotism and selfishness in the writer's character, if the first or last stroke of the words curve very much inward, as in the specimen shown in Fig. 20.

The t dashes tell us a great deal of the character of the writer and should be carefully studied and considered in each specimen. If they are made with long



blessings he will give — the
 aided generally from the
 knowledge to get his wife. I am
 marry about July 15th 1884

FIG. 52.

strokes, running upward as in Fig. 21, we have love for enterprise, a goodly quantity of zeal and ambition, also a great deal of enthusiasm, in these long upward strokes,

which according to the copy book, should be made horizontally or nearly so. The longer the t dashes, the more enthusiastic and optimistic is the writer.

Energetic people make their t dashes generally, but not always, with a heavy downward stroke as in illustration Fig. 22, which is just the opposite stroke from the preceeding one. Some persons make no dash or stroke whatever, but bring the last penstroke of the t to an abrupt end. We can, without much trouble, locate "ability to stick to one's purpose" in the writer, bordering on obstinacy, especially if they run strongly marked throughout the entire writing. Such a person will hold to his views, no matter what may happen, and if confirmed in connection with other signs of energy, such natures will brush aside unmercifully all, who may be in their way, so that they may win and carry out their purpose and design.

We now come to the next step of our study, namely the consideration of the manner in which the writer makes his connections between each letter; whether these connections are long or short, and whether his writing is round, or sharp and angular, large, or small and fine. These points should also be classed among the general signs and might serve as a sort of foundation basis for the complete reading of each character. They give somewhat of the writer's standing to the world at large, they tell us of his will and of his self-consciousness.

There is enterprise and the desire to do great things shown in the large handwriting; see Fig. 23. Some-

fact that we are actually
going out into all that the
very soon. We will probably
get there July 3rd - not before
I cannot get ready any

FIG. 53.

I write simply to remind
expecting you with some of
in Members' meeting to-morrow
at 8 o'clock. Have arranged
are relying upon you for it.
Thanking you for a favor

Fig. 54.

Of course in all these things
I must pray of you that you
must keep in mind that my
future usefulness in St Louis
must be protected

FIG. 55.

Für das freundliche
Gedächtnis und das in der
glücklichen Zukunft
Schuld bitte ich Sie
unsern besten Dank aus-
zusprechen.

Heinrich

Fig. 56.

times we may analyze this as nobility of character, if the relation to the other signs corresponds. Then there

*sincerely thanks for your place
and the date which now found
waiting here for us. We
sincerely appreciate the
kind thought.*

FIG. 57

are love for luxuries, also independence and pride, found in such writers; they possess frequently much more

*Mr. Hugo von Hagen,
Camp Waccabuc,
Lake Waccabuc,
Westchester Co.,*

FIG. 58.

will power than the writers of very small letters, and are broad and liberal in their views, but are also more

able to spend their money. Many spendthrifts write a large hand with plenty of room between the lines. Fig. 23A is the writing of a person who is always out of money; he never can keep any in his pockets.

In considering both large and small handwriting, we must not neglect to allow for every other sign and characteristic which shows itself, else our deduction may be one-sided.

What do we find in such small handwritings for instance as the two illustrations Fig. 24 and 25 show? There is often a fine sense of observation, carefulness and simplicity present in the writer; a critical speaker often uses such a hand. There is also great organization ability shown here. Fig. 24 is taken from a letter of a German Minister of State, while the specimen Fig. 25 was written by a New York judge. Frequently we run across a small handwriting, which shows the writer to be rather narrow minded and to be a person who will fight for ten cents and go to law about it, where others would not do this if thousands of dollars were involved. Economical, careful persons write small hands as a rule. Look at the closely written specimen shown in Fig 26, which was taken from the letter of a person, who wanted everybody to give freely, but who himself never gave anything to any worthy object. Avarice and miserly habits are characteristic of most such writers.

Persons who write such sharp letters, and make clear cut corners, where rounded and graceful curves ought to be, as in Fig. 27, have great power of resistance. Some of their characteristics are also severeness and

June 11-01

My dear Mr. von Steiner:

Could you not
see at the station or
warehouse

where the box is

Fig. 59.

happy to say that I have made
in our engagement as that I can
all and the, Camps July and
Thursday night. No doubt about
the having a good time. Good-

Fig 60.

can accommodate them if needed by. Tell
me about them. Lucinda corresponds
occasionally with Mary Webster and
Dix. Ganchev and when she gets a letter
she brings it here for me to read and
it is almost as good as a visit to
Dahomey. She was there yesterday to open
the stage, but she did not bring any letter.

FIG 61

rudeness, excitability and anger. They are often inclined to be rather selfish, while the users of a well rounded hand, like the two specimens Fig. 28 and 29, show the very opposite traits of character. We find here little power to resist. There is a great deal of mildness of disposition and perhaps benevolence present, but such writers are very easily influenced by others, and can be more quickly led around to other people's opinions. It is harder for them to say "No" than it is for the man who writes the sharp or pointed hand. If you are in doubt as to whether a handwriting is sharp or round, look closely at the curves and formation of the smaller letters, the i, n, m, o, a, b, t, see Fig. 30.

If you think
 old I will call in
 allk it over with
 before I go and
 at the place

FIG 62.

The degree of difference between the one characteristic trait and the other is naturally judged by the degree of sharpness or of roundness of each specimen, and is to be considered in our analysis in each case.

We may now look at some more marked signs of individuality of character, which are found along this same line. A person inclined toward business and of a practical mind will make the downstrokes of all long letters, see Fig. 31, much longer below the line than above it,

coming up. I am one to
it be more convenient
to meet than another
advise me as I can

FIG 63.

while the professional man, the idealist, and dreamers also, will do the very opposite and write more above the line. The first way of writing will also indicate a love for sports and athletics and show technical abilities, and the other, see Fig. 32, show more mental and spiritual inclinations. Religion will appeal quicker to the latter. We have in the above two specimens excellent illustrations of each sign. The writers of these specimens, as well as of all other specimens used in this book, with only a very few exceptions, were or are personally known to the author who has met them frequently, and

it was therefore comparatively easy to search for the correctness and truth of the readings of each handwriting. Among the signature specimens shown later, I present several handwriting specimens, mostly signatures of prominent or well known persons, which will be interesting to the student, but all of whom I have not had the pleasure of meeting personally.

*Intend to leave
with the 2.08 P M
train from New York
Central, please meet
me at station*

FIG 64.

Fig. 33 brings us a specimen of writing we meet with frequently among leaders of men. Persons, who change the length of their letters constantly, sometimes going much above the writing line, then again running far below, have many sided inclinations and organization ability, if other signs agree. They are able to reach, converse with and hold others, making things go where others failed.

If we find a person changing the letters in his writing from large to smaller letters in order to fill out a

line, or to get on a page all he desires to write, so as not to start another line or page, we may ascribe to him ability to adapt himself to circumstances and economy. Sometimes you receive a letter and find on the last page nothing but one or two words, which could have found plenty of room on the previous page, but the writer simply started upon a new page or even a new sheet, just to say goodby and sign his name. Such people have not much power of adaptability and are frequently out of sorts with their environment, or at least think and feel themselves to be so. They also have difficulty in adapting themselves to new conditions and circumstances and find it easier to spend money, than to make and keep it.

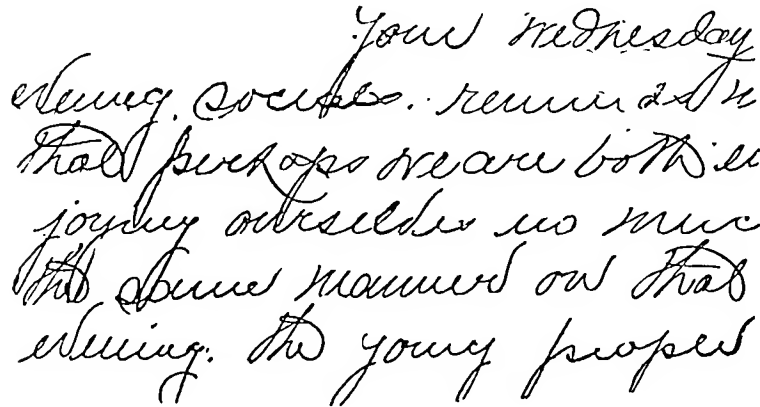
If we find that both large and small letters are about of an even and regular height as in Fig. 34, we may analyze this as simplicity and moderation, while if on the other hand, they are rather different, perhaps as shown in Fig. 35, we can attribute generosity, independence, pride and ability for enthusiasm.

The careful person, the reserved business man, who tells no one of his affairs, the man, of whom people say: 'that they do not know him yet, though acquainted with him for years,' will write the last letters of each word smaller than the first. The specimen illustrated by Fig. 36, gives a good example for our study. Many lawyers write such a hand. I have also found this style of writing to have been more imitated and copied than any other. If other graphological signs correspond, we find cunning and trickery to be frequently present in such

Stella Mead has
decided to come I
suppose Florence did
not leave to-day.
I waited until to-day
to write you. So that

FIG. 65.

handwriting. If the specimen we are to analyze, was written in a hurry for some reason or another, we must, if acquainted with the fact, allow for this and analyze it as haste in writing, if we do not know it, we can be quite sure, if the words are drawn out into thread-like lines, as this is very often a sign of haste and hurry in writing. People will naturally write somewhat different from their usual way, when dashing off a telegram or a few lines just before the train, which they intend taking for a journey, starts.



Your Wednesday
evening. ~~social~~. remember
that perhaps we are both
joying ourselves no more
the same manner on that
evening. the young people

FIG. 66.

If the letters in the word endings are larger than in the beginning we have confidence, benevolence and generosity. Children and child-like natures write thus, also - idiots and extremely old people. Just as if they were going back to their childhood, for nearly all children write

this way, during their first years in school. The specimens given here will illustrate sufficiently, see Fig. 37 and 38. The first specimen is that of a child about six years old, the second was written by a person eighty-five years of age who was quite feeble and forgetful.

Excitement, and, to some extent, nervousness, can be detected if we see that all the small letters of a writing are of different height or length, and are irregular in size, as in Fig. 39, which specimen shows also peculiarity and eccentricity in the character of the writer.

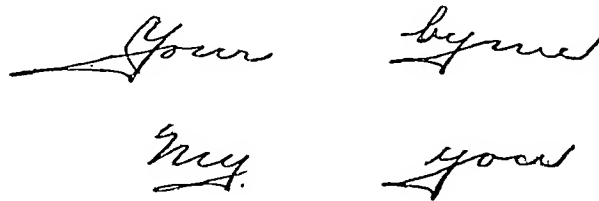


FIG 67

We often run across people, who make their e and r a little larger or higher than their n or m and I would be much interested to learn, if you do not find quite a little pride and vanity in their nature. Many of them often think that they are just a little bit better than the other people in the world, believing that the world could not get along without them. Look at Fig. 40, notice the e in the words 'evening' and 'myself.' Many people who are interested in their dress more than they ought to be, write thus. You can see their hand go

was not prompt in the
mail I had very interesting
the end of my paper so I
will expect you to fall
and say good bye
Daguerre Northrop

Fig. 68.

they write it, but with them it is the pride which comes under the name of "Natural Nobility." They also possess a fine sense of independence. A general and thorough study of the entire specimen of handwriting will aid us also in forming a correct opinion. I have here quite a number of M, clipped from letters of people I know personally, see Fig. 41. This raising of the first

will see that your wagon
 meets me at Purdys you
 will greatly oblige
 Yours very truly.

FIG. 70.

stroke of the letter M above the others is always considered as the very best sign for the degree of independence the writer possesses.

If all the down penstrokes of the M are of an even height, we have modesty and simplicity as characteristics of the writer. See Fig. 42. Such writers have not a very great amount of independence. They rather

from here two weeks -
is a cloudy girl and
have had lots of good
a Wednesday she gave

FIG. 71

prefer to follow than to lead, and they very seldom hold positions where they must lead others.

Again we come across the letter M with the first stroke lower than the second stroke or lower than the second and third strokes, like Fig. 43. This form is generally found in the writing of persons, who excel in little or nothing and in those who are very modest and bashful, persons who have to inquire the way they intend taking, from others. Now, if the M is spread out like

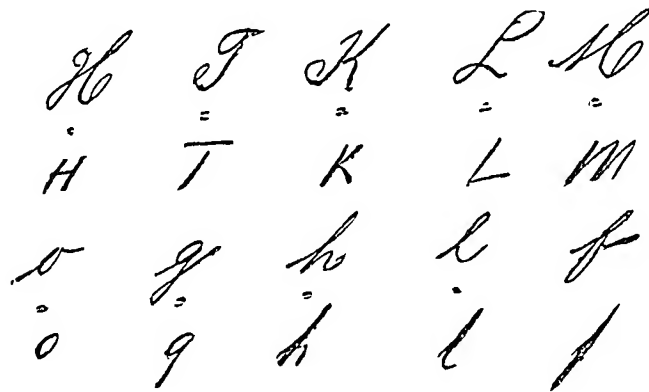


FIG. 72.

the letter shown in Fig. 44, we may believe in the writer having a goodly amount of conceit and egotism, while the opposite is true of the writer of the specimen Fig. 45, where the letter M is written quite closely together. There is always modesty and bashfulness, often also an absence of courage and energy in writers of such a closely written M.

A good sign of self conceit and vanity may also always be found in the letters L and D, if the lower loop of these letters does not reach the line, as shown in Fig. 46. Coquetry and an inclination for flirting can be safely ascribed to women who write such letters. Open

Jhansi, India. Hth Novem
 Dear Mr. Gen Hagen
 We were much p
 ured your letter & to hear so
 tidings of you all. Your letter has
 first tidings of the little one that he

FIG. 73.

D, as in Fig. 47, show openheartedness and frankness, while the hooked D presented in the specimen in Fig. 48, means a spirit of criticism. This sign hardly ever fails.

If we continue our study along the line of finding out characteristics of the will and self consciousness of a person and his position to the world, we must consider the evenness and regularity of the lines of the writing. In the specimen shown in Fig. 49, we have perfectly

Thank you - If you have any
a better subject than this one
from this position, please
look below - But this work
is well done and I

Fig. 74

straight lines, which in the writer's character stand for steadfastness, will power, faithfulness, resoluteness and firmness.

Where the lines take an upward turn, as shown in Fig. 50, we have hopefulness, optimism, enterprise, ambition, happiness, and if as in the next specimen, Fig. 51, the lines run downward and below the basis line, we may conclude that the writer has a certain amount of laziness, uncertainty, is easily discouraged, often proves to be a pessimist, and suffers frequently from melancholy.

over 40 minutes to write you. before my
at the San Remo, and when I got the
I cannot write any more, 'Your dear
sincerely I know it was coming and would
they until it came, about 8:45 how to
to write so much, you certainly know

FIG 75

Such writers exhibit fear, where others are unable to see any reasons for being afraid, they are always crossing bridges before getting to them and are very often blue and low in spirit. Many of them show also signs of dishonesty, which often is combined with laziness. Allowance must be made of course for temporary expressions of the above signs, as the writer may now and

then have cause to show them in his letters, for instance if illness, suffering, or sudden adversity have come to persons, they often will tell us of it by the downward

$$13 \quad . \quad 6 \quad - \quad 9$$

$$B = 13 \quad - \quad b = 6 \quad - \quad g = 9$$

FIG. 76.

sloping of the lines in their letters, and after some days or weeks, when better days have come again and they can see the silver light under the clouds, they go back to their former style of writing.

*Sie werden sich wundern
nichts von mir zu hören
und möchte ich Ihnen
deshalb mittheilen da
mein Vertrauen zu Gott
Schiffbruch gelitten
ich vom Lebensmeer*

FIG 77.

Have you never met the man, who started out so hopefully on a certain project, everything looked so bright and nice in the beginning, but somehow he did not finish in the way he started? Some one else generally has to "boost him up" to complete the job. Do you know such a person among your friends? Some

FIG. 78.

one, who always says: "Oh yes. I'll do it for you! No trouble at all! I'll be there very surely at 6 P.M!". And you feel so disappointed because he did not keep his promise, who is the same way in his business methods and who at last fails? Hunt up one of his letters and see if the lines do not first have an upward slope and toward the end of the line seem to go down hill. Something like Fig. 52. Such persons promise much, but the perseverance is lacking, disappointment and failure follow them everywhere.

If you find that the lines run downward at first and

then take an upward turn as in Fig. 53, you may conclude that the writer has many doubts and fears in the beginning, but he gradually overcomes them through perseverance, courage, self-confidence and ambition, until he is crowned with success.

Others start the beginning of each word always higher than the one preceding, because all of their

Dear Mr Von Hagen:
you know me
 to read mine
 man I know claims
 you know your
 so you have to

FIG. 79.

words take downward slopes. See for instance the specimen in Fig. 54. Such natures are constantly fighting against being discouraged and disappointed and are always very active persons.

Sorry you have need of a physician
- but if I can be of service
- command me - kind regard
to Mrs. South

Myself and

Fig. 80.

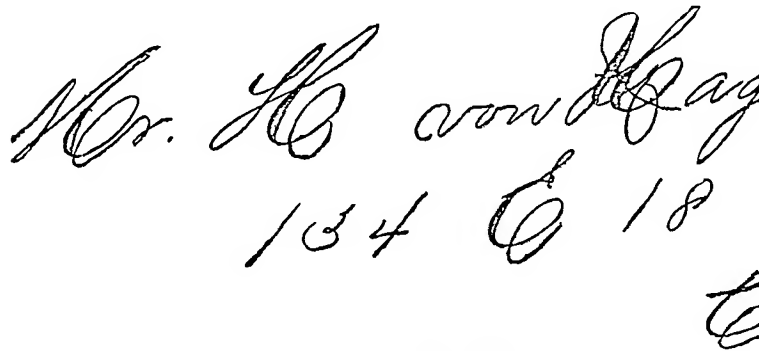
In Fig. 55 we have an excellent illustration of lines running both up and down, one might call it almost a wavy line. There is little constancy but much unfaithfulness in such a writer, if no other signs contradict, also much artifice, trickery and cunning, and he is a man of many whims: Such writers have much adaptability and organization power, also, if possessing energy,

*I felt like an erub
barrel I was so
for Macabuc and
bread, I did
get anything to eat
at four o'clock and to*

FIG. 81.

stubborn will power. Some graphologists claim that diplomats write thus. I do not put in a disclaimer, for I have known many diplomats, who possessed the above characteristics to a marked degree, while I have also known quite a few diplomats, who did NOT write in that manner, and who did not have the above characteristics in their writing. Of course, they were not, what the world calls "good or successful diplomats." Prince von Bismarck, the old German Iron Chancellor, wrote

always in a wavering line as we can see in Fig. 56, which is a good specimen of his writing. It was written while he was still in full power as Chancellor of the German Empire and shows to us beautifully the "Iron Hand" of this great diplomat and great man as a man. Look at the regular, even size of his letters, all of them large and strongly outlined. In a letter I received from him after he retired to his home at Friedrichsruhe, he still



Mr. H. von Hay
134 E 18
C

FIG. 51?

used the same strongly marked strokes, but his lines were not as wavy in such a marked degree, they were showing more of a tendency to slope downward and do so with the ending of each word, although the very next word begins above the line again.

If the principal parts of the letters are crowded together, are narrow perhaps, as shown in the two specimens Fig. 57 and 58, we have moderation, modesty and reserve. The first is a woman's writing and the

other comes from a masculine hand. Such a writer has a nature that is always saving, and careful in spending money, an economical person writes thus and, if a woman, she will not cause her husband much trouble about extravagancy in housekeeping nor ask for many new bonnets and dresses.

The spendthrift will generally write the principal part of his letters far apart, also natures, who have a good deal of importance, immoderation and arrogance in their character, see Fig. 59. We must be careful here as well as in all other cases to grade our opinion according to the degree of the signs shown, whether strong or weak.

If we find, as in Fig. 60, the lesser parts of letters narrow and somewhat crowded, we have simplicity and carefulness and the writer has inclinations for profession

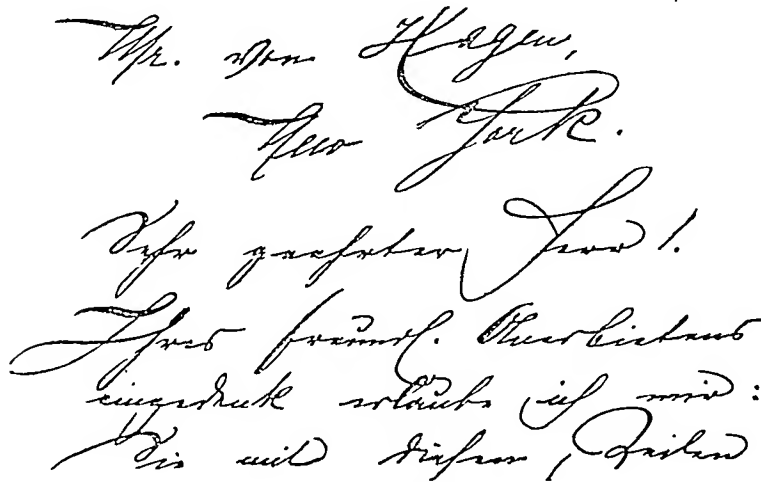


FIG. 82.

and business, while if they are wide and drawn out, put down the writer as a jolly good fellow with little business qualities, but with perhaps a liking for art or music. It is strange that many authors and actors write such a hand.

Many persons write both the principal and the lesser parts of their letters either close together or far apart.

In the specimen shown under Fig. 61, we have the handwriting of a nature, which is rather narrow hearted, small in little things, almost stingy and avaricious, and the narrower and closer together we find letters written, the nearer we come to avarice and miserly habits. Look at Fig. 62, note the difference in every letter. It does



Mr. von Hagen,
Herr Gehr.
Ihre gütige Hand!
Ihre freundl. Überleitung
eindruck steht auf mir:
Es wird Ihnen, Gehen

FIG 83.

not take a graphologist to say that such writing could never have come from the hand of a miser or a close-fisted man. The open, generous hand of the writer seems to confront us everywhere, while in the other specimen, Fig. 61, we can almost see the closed fist of the writer holding on to the penny. But this specimen with the open hand, shows us also immoderation, carelessness, yes even superficiality, especially in the large

letters. Such people are not overcareful in paying their debts, as they generally spend all their money very quickly and never have sufficient to pay old bills.

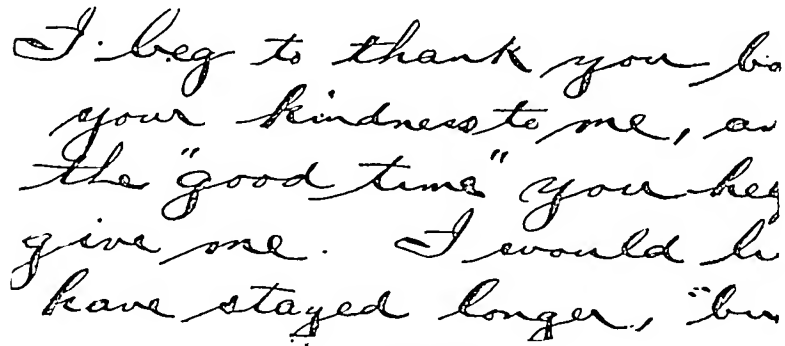
Who does not know the man who is always ready to contradict what someone else has said or written? If you are speaking about a certain house being painted

*I was not a minute
-er. reaching the station
had just reached it when
I am now at my desk
offered and can answer
- I do not care very much
my work to-day
Best Regards & All
Yours truly J. P. H.*

FIG. 84.

white, with green shutters, this person will generally claim that the house is not quite white, that one tenth shade of cream is in the color and that the green of the

shutters has just a trifle of blue or purple in it. And if you deny it, he will take issue with you and argue and oppose you until you give up in despair. Just watch him write a letter! See how he draws out the letters in the beginning of a word and how he pulls them closer and closer together as he finishes each word. Look at Fig. 63, which illustrates this point.



*I beg to thank you for
your kindness to me, as
the "good time" you beg
give me. I would have
stayed longer, but*

FIG. 85.

The benevolent man, the person with the "good heart," who loves to give for the sake of giving, writes his letters close together at first and when he reaches the end of a word, he expands, and makes his connections longer. See Fig. 64. Such natures are as a rule also quite lively and communicative. When we see this widening of letters toward the end of words on the ending of a line or in order to fill out space, we have before us a person with careful habits in his character.

Many people express their feelings in many different ways in their handwriting. So far we have considered

My Dear Sir. Yours
of instant notes and
in return your note
I am ever able to
shall gladly do so
With best wishes for

FIG. 86

with a few exceptions more the general aspect of writing specimens in order to gain some foundation basis for our analysis. We will now turn to the little special things which mark the individuality of each writer so clearly. We mean the little hooks and bows here and there, the t dashes and the i dots and their relation to the character of the writer.

We find, for instance, in the specimen Fig. 65, which by the way is the writing of a young lady, who was

The image shows a single line of cursive handwriting. The letters are connected, and there are many small, decorative hooks and bows at the end of the letters, particularly on the 't's and 'i's. The writing is fluid and elegant, characteristic of a young lady's handwriting from the 18th or 19th century.

FIG. 87.

perfectly amiable whenever I met her,—very agreeable indeed—many little hooks added to the different letters. It seems as if each time when she made a stroke or lifted her pen to finish a letter, she made a small hook, some are very small, but they are there. One day this young lady asked me to read her character from a specimen of her writing, and as I pointed out these

hooks to her, and told her their meaning, she remarked that "she would never make any more." I wished her success and the very next day she came to my desk and exclaimed: "There, Mr. von Hagen, I told you that I would not make any more of your mean little hooks!" I looked and sure enough the first glance at the letter

*J äro enligt din beskrifning så abstrak-
ter. De borde de för snart ersätta de
annolikt ytterst för personer här, som
svara sig för dig. — Men så och
gudd här i Västern är det
vår.*

A. W. E. Modene
FIG. 88

in her hand, revealed them not, but when I laid the microscope across her letter, the little hooks came out most beautifully, only a trifle smaller than formerly, and as my young lady saw them, she remarked: "And I tried for several hours to write this letter so carefully and tried so hard not make any hooks!" I explained that it would take more than one day to change her old habits and her character, but that she might succeed in

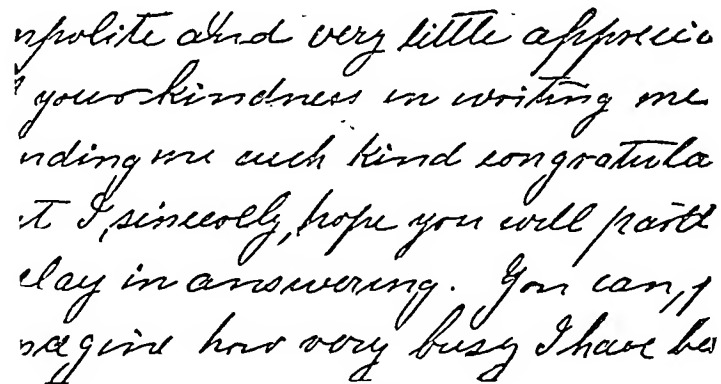
Wm. Lloyd Garrison. Pres.

The enclosed paper
 will tell you how
 I am here and how
 I feel for you. I am
 ever your friend.

Fig 89

having these little hooks disappear from her handwriting by persistently overcoming the temptation of: "I want my way!" Persons, who add such innocent little hooks to their letters, are often rather stubborn. They have perseverance, I will admit, but this perseverance is also necessary for good, old fashioned stubbornness. Obstinate and domineering spirits also make these hooks frequently.

Now if these little hooks are enlarged and become bows, curving inward as in Fig. 66, we have natures



impolite and very little apprecia-
 your kindness in writing me
 nding me such kind congratula-
 it I, sincerely, hope you will pardon
 delay in answering. You can, I
 imagine how very busy I have been

FIG 90.

capable of much selfishness, of covetousness, and importance, often also incompatibility is found in such writers.

Whenever these bows or curved additions are very large and are made in addresses or at the beginning of a letter, you may rest assured that the writer generally

lays much stress upon non-important matters and upon little things; that he likes to appear important, he also frequently suffers from pretension. Many so-called "specialists" write in this way, and we all know that this "specialist" term is often only used to cover up ignorance on many other matters.

Fig. 67 shows a few specially created bows. We run across them occasionally among some otherwise real good and noble characters. The writer of these specimens is a close friend of the author. He is one of the finest characters that I have met, always ready to do a favor, never idle, but ever working for others, a perfect gentleman in every sense of the word, and yet that little strange bow added on the lower loops of his g and y told me there was one wee little flaw, if I might call it so, for others

might call it a good quality in him anyway. My friend is always very, very particular that everything should be done just so, in strict accordance with

*who is going
this time?
With - kind*

FIG. 90?

laws, rules, regulations, traditions and customs, no matter whether it is the deciding of a close slide at third

at home, with friends far
away from me, much as
I fully endeavor to call for
the holiday season, but I
was not in the city in
of course in view of the

FIG. 91.

base in our national game of baseball, or whether it is an important debate or some legal or business matter. Ceremoniousness and being very particular are qualities that may be safely ascribed to writers of such bows.

I be glad to have you bring a
coming If that will not b
oy can call for it any time

FIG. 92.

Many of them are also a little bit vain; they would rather not go to church, if they found a speck or spot on their collar, even if that spot could not be detected without excellent eyes, or even with a spy glass.

Not a few persons make large, turning bows on the end of words like the writer of the specimen Fig. 68. Look for selfishness and flattery in their make-up, while obstinacy and stubbornness are part of him who makes straight downward endings to words as shown in Fig. 69.

I L that

FIG. 92 *

Rudeness and violent temper are also often characteristics of such writers.

Words underlined in letters give us a desire to be clear in stating a case, sometimes also enthusiasm.

my branch I write and as
not please reserve two
X for me; I get my wa
4th to the 17th of Aug

FIG. 93.

We have now considered the unnecessary additions made to letters, and we may now turn to the other side, the voluntary omissions of certain parts of letters. We may notice first the omission of necessary strokes of letters, as for instance the lacking of an i dot, the dash across a t and others. Such omissions we may lay to liveliness or, as the case may be, to superficiality, disorder and thoughtlessness. Careless clerks will write thus.

to the

FIG. 94.

But if less necessary parts are omitted, we find very

interesting characteristics of the writer. If the end stroke of the g and d is left out and they look as in Fig. 70, we have carefulness, modesty, common sense, but often also unsociability, if other signs agree.

When o, a, g, and d are found to be more or less open at the top as in Fig. 71, we have openheartedness, frankness, sociability, generally also honesty and sincerity. Persons with minds that are able to give good



FIG 95.

sound judgment, and who love simplicity, who lay little stress upon exterior matters, frequently leave out the first bow or curve to a capital or other letter or draw double strokes together as in the letters l and f and h, so that these

letters look like the specimens shown in Fig. 72 and 73.

When the period is not found after the writer's signature, after the date or after the address, confidence may be one of the characteristics, but also carelessness in little things, or independence of other people's opinions. We must here use our own judgment in each case in accordance with the other signs.

Then we often notice that the first stroke of the first letter in a word has been left out, as in Fig. 74. We can put down carefulness and a love of order for the writer, while you had better not look for amiableness and sociability in him, who neglects to make the last stroke to the last letter of his words. He is generally a careful and unsocial person, who is very positive in his opinions and can be quite rude in defending them.

Such people have also the knack of saving and making money.—The writer of the next specimen, who is personally well known to me, started in business for himself, when only nineteen years old. Honesty, integrity and ability went along with activity, hard work and a love and willingness to work. He was exceedingly successful and became in a very few years a comparatively well to do man, before others of his friends were even out of college. His handwriting explains what many who know him, call "luck and good fortune." Reserve, willingness to work hard and long hours, thriftiness without being stingy, and positiveness in resolutions and opinions, are in the make-up of such writers. When their mind is made up once, they will quietly and consistently stick to it until they win out. I give a specimen of his writing in Fig. 75, showing the above explained characteristics very clearly. If we find in specimens small letters replaced by printed letters as A, B, we may consider this to be a sign of culture as well as of independence. Persons who do this frequently in their writing, have also a well developed love for art, their taste is always artistic; there may be a little peculiarity about them, but one does not find many artists, who are not in some one thing at least "a trifle peculiar." If you find letters replaced by Greek letters as a by α or b by β , etc., you may conclude that the writer has some taste and culture, for uneducated persons cannot use Greek letters unless they copy them and are therefore pretenders, and if they are pretenders, one finds them out by other signs in their

and can say them
give it the place of
with Sunday Ore. West
See the Longman etc

FIG. 96.

writing very quickly.

Strongly mathematical minds or those having much to do with figures all day long, often unconsciously make their letters look like figures. Very saving persons are inclined to do the same. Fig. 76 gives us a few specimens to illustrate this point. We find now

last Thurs
was unspeak
was so hot.
Really what
happened to.

FIG. 97.

and then a few letters looking like music notes or musical signs, and I have seen many letters from

musicians, where even an untrained eye could detect similarity between notes and the letters. But do not lay too much value upon this, as there is always a temptation to lead you to guessing. Better wait until you have had more practice before venturing upon finding out the occupation of persons by their handwriting. It can be done, but takes considerable preparation. If you find letters looking like music notes, do not conclude immediately that the writer is a violinist, singer, or pianist, but rather say that he has musical inclinations, and then you will be quite near the truth, while by guessing at his profession, you will lose credit, unless you were accidentally correct. Practice, and nothing but practice, alongside of intuition, commonsense and hard study, will make a good graphologist in time, if one has love for its interesting and fascinating revelations.

Consider for instance the will-power of the person whose handwriting is in your possession. Is he energetic or lazy, is he resolute or not, has he a strong power of resistance or will he fall when the first temptation comes along? Has he a sense of duty or not? I spent twelve years of my life as General Secretary of Young Men's Christian Associations, and had occasion to keep in touch with men, whose peculiar handwriting I had seen and who for that reason were of unusual interest to me as a graphologist. When I asked some young fellow, whose face was still rosy, and whose eyes were still clear and bright, after calling him into my private office, about his having fallen into a

the possibility of getting into your
camp for a few more days
yesterday night you will give
me the necessary information
about when the will be
the first of January 1900.

Fig. 98.

temptation, the continuance of which would soon make him a bad and immoral man, he would look up astonished and bewildered and ask: "Who has been in here and told you about me?" And often I answered by saying: "Why, old man, you wrote the whole story down yourself on your membership application blank." Then he would deny it and that most emphatically.

FIG. 92

But when I read to him his entire character from the few lines at my disposal and soothed him down, he most always would thank me and leave my office with a grateful heart and a new purpose. Just look at the specimen of writing shown in Fig. 77. The weak character of the writer, his sensuousness and immorality, meanness and vulgarity show very plainly in the heavy

strokes which look as if they were all flowing together, the bows and curves are not clear but dirty like. Dishonesty is also brought out in this writing very strongly. How different shows the character of the writer of the specimen in Fig. 78. Here very little pressure is used by the writer, and his nature will show tender feelings and idealism, but perhaps also a lack of energy and power of resistance. We must not fail to allow in these cases for the kind of pen used, whether stub pen, sharp point or fountain pen. In Fig. 79, we see the regular and even pressure of the pen in each stroke just where it ought to be made. A regular changing of pressure in the heavy and fine strokes of the letters all through the writing denotes power to work, diligence, perseverance and endurance, also an even temper. As a rule such writers can be depended upon. When this pressure is prolonged and the connections between different letters are strongly marked as in Fig. 80, we have also thoroughness, a strong sense of duty, faithfulness and often severity.

Sometimes we have writing before us, where here and there parts of letters are heavy, the pen seems to have been suddenly pressed down hard and then again released. Fig. 81 and 81A are splendid specimens of such writing. A little vanity is always present in such cases and the writer's energy is somewhat capricious. Such persons lay much stress upon the unnecessary matters of life. They also very often write capital letters with two or three penstrokes. If they do this, it only increases the amount of vanity and affectation

will you do? Tell you am am or leave the City
If we must Consider the question - make up your
mind You will be able to obtain nothing in the
hurry - I do not see how you can leave or return yet.
It is a fearful condition & we must rely for guidance
& protection upon a kind Providence. May it
give us & Comfort you Give up which have to all.
Tell Washington to give the boy of Colles for

Fig. 100.

Purity - the usually
quite-different Cases
are on record when
the presence in the
water of some of the

FIG. 101.

stomach - to serve the in right
effect in the presence of a
body about located in front of
to have within a small space
in the body - the person - answer

FIG. 102.

they possess. See Fig. 82. When the pressure grows less toward the end of the letters, as in Fig. 83, we have a love for criticism, often also sagacity among the writer's general "make up." While if the pressure grows from line to line and is quite strong at the close of the letter, you can safely figure upon energy and resolution, which may frequently crop out as vehemence and violence. Illustration No. 84 shows this

truly regret their inability to help
upon the happy occasion to which
I invite them, but heartily wish the
contracting parties the joy which the

FIG. 103.

growing pressure to a marked degree. The first line was the beginning of the letter and the last the closing line of the third page.

You know the man and the young lady suffering so much from affectation? Do you know how he or she writes? Look at the specimen shown in illustration No. 85. Do you recognize that friend of yours who has that affected way of speaking? Just get out one of his letters from your drawer and see if he does not put

extra pressure into the first and into the last penstroke of his words. It is a sure way of telling.

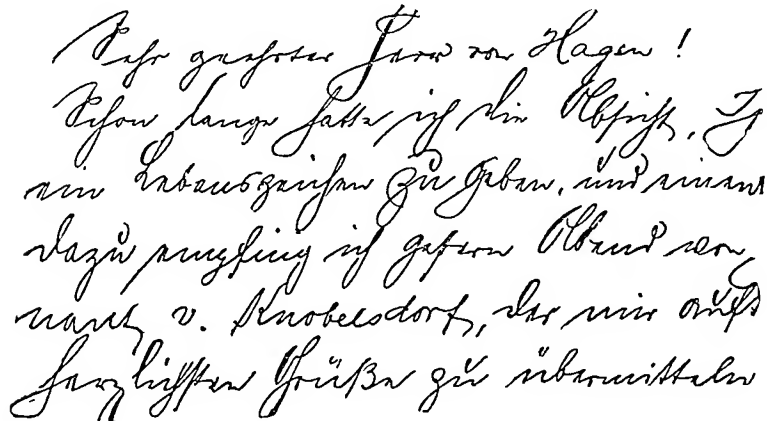
We are coming now to the connections and disconnections between the different letters and words. People will connect letters for instance, which ought not to be connected. Such persons have generally a goodly stock of logic, especially if we find not only letters, but

*This the truth
will fall between
month of June
and April and
the Weisinger as*

FIG 104.

even words connected with each other. The writer of the specimen shown in Fig. 86 is a friend of the author. He is at the head of a large corporation and is a clear, level-headed business man, full of deduction, but not possessing any intuition whatsoever.

On the other hand, writers who never connect their letters, but always leave them separated, have no deductive powers, but have very much intuitive instinct instead. They judge largely by their sense of feeling. The specimens shown in Fig. 87 and 88 are fair examples of such writing. Such natures are rather difficult to get



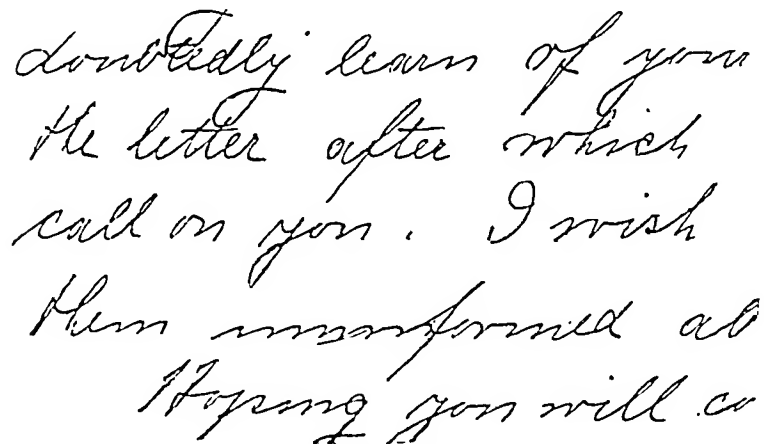
Sehr geehrter Herr von Hagen!
 Vorher lange Jahre ist der Herr. Ich
 bin hinausgegangen zu Geben, und in dem
 Platz, welcher ist gegen Abend von
 nach v. Knoke'sdorf, das mir nicht
 langlitten Grüssen zu übermitteln

FIG. 105

along with, they are always hard to convince, very nervous and sensitive and they often show stubbornness to a marked degree. When words and letters are more or less connected or disconnected, the graphologist must always weigh carefully the average number of connections or disconnections before passing his opinion. The more connections between letters, syllables and words, the more logic, sense of reality and adaptability are possessed by the writer.

If the first or the last letters only of each word are not connected, as in Fig. 89, we have sagacity, insight and carefulness. Such writers generally stop to think and reason before the execution of any work and they are also good students and are persons of scholarly attainments.

I desire once more to call attention to the little i dot and the tell-tale t dashes and explain some of their



doubtedly learn of you
the letter after which
call on you. I wish
them unperformed at
Hoping you will co

FIG. 106.

peculiarities. These little chaps tell us frequently a whole register of good and bad qualities regarding the man or woman, who created them. I might bring here a score of different specimens, which I clipped from letters, but they would only create confusion in the mind of the reader and so I give only a few samples

and hope that those students who are interested, will try to get up a collection themselves of these and other letters of the alphabet. Persons, who make their i dots close to the letter, as the writer of the specimen in Fig. 90, are natures who are painfully exact in their doings, while the i dot away from the letter and high up in the air, means ability for liveliness and enthusiasm. Idealists always have their i dots flying high up and ahead of the letter itself, as in Fig. 90 A. The same is true of the t dashes. Fig. 91 gives us love for enthusiasm and enterprise, also ability to talk and be sociable, while

Just to u
you that we see
you to night

FIG 107.

Fig. 92 says: "Be careful, old fellow, be careful." Disappointment will also make itself known by such t dashes, especially if they are made in front of the t, as in Fig. 92 A. Energy is shown in the downward t dash, as shown in the specimen Fig. 93.

Dashes ending in a point or ending like sharp clubs, as those given in illustration Fig. 94, mean energy with less brutality than the club like dash, beginning as a point, like the one shown in Fig. 95. The long dash high over the letter t, as in Fig. 96,—which is a most peculiar specimen of handwriting,—stands for tyranny and a domineering spirit, especially in household matters. Better not court young ladies who write thus.

I have in the preceding matter given a thorough explanation of nearly all the simple signs known to the graphologist. I left out those of which I am not perfectly positive as to their value and may offer them with later results at another time to the interested. It must not be forgotten that after a thorough study and practice of the foregoing, deductions and combinations may be found in order to get at the real kernel of the science. I give a few combinations, and will let the student himself study out more. An observing mind can easily put two and two together and watch the result. I will be pleased to learn of new signs found or combinations proven by any reader of this volume. While I have made thousands of correct readings of character, in which I included giving the color of the hair or eyes of the writer, or his age, I will not at this time care to give any resultants, for fear that they might not turn out to be quite correct in inexperienced hands. There is so very much yet to be studied out by the graphologist, that it is best to go ahead carefully and slowly.

plenty of rest. and plenty of time to
think of my wrong-doings and for
for forgiveness, I have come to them
that it is my duty to apologize to

FIG 108.

2
Auf der Seite ist das
auch nicht aus der
Bildung der Linie
und die Linie ist
das gleiche
das gleiche

Fig. 109.

zu ersetzen. Und schließlich 1880
lang, ob Du mich das Opferstand
für, das ob ¹⁸ Jahren das Alter des
Krankes, während Du mich zu

Fig. 110.

Oliver Brown

FIG. 111

James Brown

FIG. 112

lines, see the specimen Fig. 100. We must note also the width of the space, which the writer leaves on the

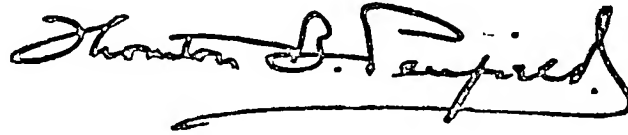

 A handwritten signature in cursive script, reading "Thornton B. Fairfield". The signature is written in dark ink on a light background. The letters are connected, and there is a long, sweeping underline that extends to the right and then curves back under the main body of the signature.

FIG. 113.


 A handwritten signature in cursive script, reading "H. W. Nichols". The signature is written in dark ink on a light background. The letters are connected, and there is a long, sweeping underline that extends to the left and then curves back under the main body of the signature.

FIG. 114.

left side of the page of his letter. Is this space wide, so apply taste, but also waste. If it is narrow, so think him to be saving. If the space changes from wide to narrow and back again, allow for very little love for order and taste, but for much disorder and carelessness. More combinations can be made ad libitum.

ABOUT PECULIAR HANDWRITINGS.

Quite a few people are able to write with both left and right hand. A young man of my acquaintance has the gift or ability to write with both hands at the



FIG. 115.

same time. The peculiarity is, that his right hand writing is normal, while his left hand writing is a



FIG. 116.

mirror-script, i. e., the writing must be held before a mirror in order to be read. I give two specimens of his handicraft in Fig. 101 and 102. The first is his regular

right-handed writing and the other, the left-handed specimen. In analysing them separately, we find the same characteristics in each writing. It is, by the way, easier for a right-handed person to write this mirror script with his left hand than the normal writing,



FIG. 117.

unless he practices especially with his left hand. There are many left-handed writers, whose writing can hardly be distinguished from right-handed writers, even their slope is correct, although many write a back



FIG. 118.

slope. In Fig. 103, we have a left-handed writing of a man who had lost his right arm and was obliged to write with his left hand.

Just to show that we must not be deceived by beautiful or correct handwriting, and for that reason believe the writer to be honest, moral and faithful, by merely looking at the specimen before us, without a thorough analysis of the same, I give here a few specimens for study. All of them appear to be well written and look quite like fair handwriting specimens. Fig. 104,

Fred S. A. Loherve

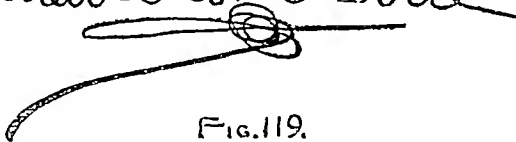


FIG. 119.

105 and 106 were written by persons, who cheated, deceived and stole, but were cunning enough not to get caught. The writers of Fig. 107 and 108 were also swindlers and embezzlers, who confessed their crimes and begged to be forgiven, only to fall again, when the next temptation came. Fig. 109 was written by a forger, while he was still in prison. The specimen Fig. 110 is the writing of a clerk, who never will be more than a clerk all his life. There is no independence present, simply a copy of letters as he learned them when at school.

Leo W. W. X???




FIG. 120

We have given now a sufficient explanation of plain, simple signs, which we meet with in all handwriting, and which any one interested ought to be able to read and find quickly. In order to help the student, I have

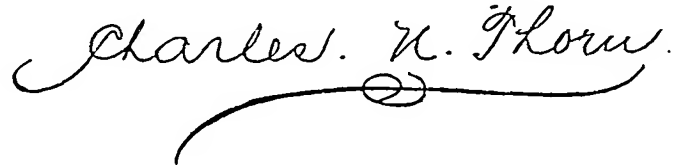

 A cursive signature that reads "Charles H. Horn." The signature is written in a fluid, connected style. A long, sweeping horizontal line extends from the end of the name, underlining it. In the middle of this underline, there is a small, circular loop or flourish.

FIG. 121

made out a tabular index for all signs described, with their explanations, and giving the numbers of the illustrations, where the different signs may be found. This will aid the student in making his analysis, and if he

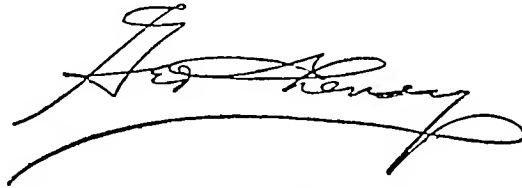

 A cursive signature that reads "J. H. Henry". The signature is written in a fluid, connected style. A long, sweeping horizontal line extends from the end of the name, underlining it. The signature is more compact and less elaborate than the one in Figure 121.

FIG. 122.

has practiced and studied these simple signs as long as he finds them of interest to him, let him test his knowledge by analysing some writings of persons whom he knows. Later, I desire to offer the very interesting results of the combination signs of graphology and the

practical analysing of letters leading to the work of the handwriting experts at our courts. The results of combined signs may be even of more interest than the first plucking apart of a handwriting by finding all the interpretations of the simple signs, but the student had better wait until he has some practical work behind

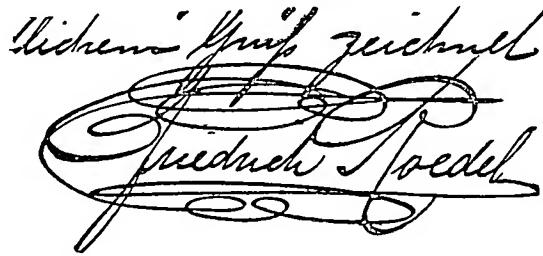

 A handwritten signature in cursive script. The top line reads "Hilfem' Größ zeichnen". Below it, the name "Friedrich Schlegel" is written in a more elaborate, stylized cursive. The signature is written in dark ink on a light background.

FIG. 123.

him. For instance, if we find in a handwriting the signs for (1) common talkativeness, (2) insincerity, (3) impenetrableness, and (4) meanness, we may form a combination of the writer having the characteristics of a malicious slanderer. And again if we have before us the signs of (1) much sensitiveness, and (2) egotism, we may be sure of jealousy in the writer's nature. If we notice in a handwriting (1) ambition, (2) desire for riches, (3) excitement, (4) sensitiveness, we may be sure of a person, who has a love for gambling and often is a gambler. But these combinations will be spoken of at another time. Suffice it to say that there are several hundred of just such interesting combinations possible.

What an opportunity for the student of humanity! There is a great deal not yet discovered in the field of graphology, and it is very gratifying to see that psychologists take more and more interest in this science.

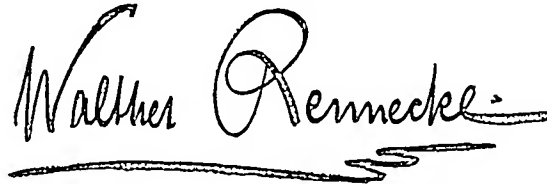


FIG. 124.

The many fancy bows and curves underneath signatures must be decided singly by the graphologist as in keeping with the general character of the writer.

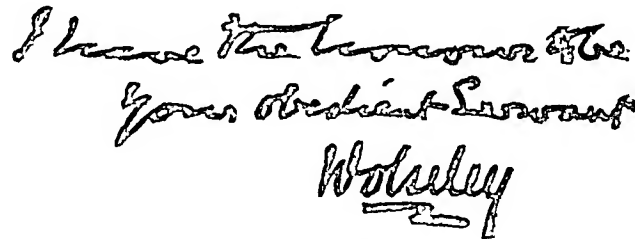


FIG. 125.

In a general way and in order to aid the student, who has perhaps only a signature to work out, I give a few explanations herewith, especially showing the lines or curves underneath the signatures.

Fig. 111 and 112 give us in the wavy line under the signature, humor and love of fun.

Fig. 113 and 114 in the energetic strong line from the right to the left, energy, combativeness, perseverance.

Fig. 115 and 116 in the strongly marked line from the left to the right, aggressiveness, enterprise.

Fig. 117 and 118 give us in the shorter, but still energetic and strongly marked end-stroke: commercial ability, also enterprise and organization power.

Fig. 119 and 120 tell us in the short, but rather mixed up line, of intrigue, sarcasm and cunning.



FIG. 126.

Fig. 121 and 122 show us in the flowing curves: elegance, good taste.

Fig. 123 gives in the curves in their ugly form, a love for material things, also selfishness and importance.

Fig. 124 and 125 tell in their zigzag and club like lines of stubbornness, but also of energy.

Fig. 126 shows in the incurving of the name a love of flattery, egotism, vanity.

Fig. 127 is a peculiar specimen. It is the signature of Gould Hawley, who at the time of his death was the oldest postmaster in the United States. He was for over 50 years the postmaster at South Salem, N. Y., and many are the stories, which are told of this man, who was known by the name of "Uncle Gould Hawley,"

and who must have been a very quaint and eccentric character. Look at the man's signature and the curves and flourishes all through the writing. One of the best stories told of him is the following: Uncle Gould Hawley combined with the post office a general store, where he not only sold goods of all kinds and of every description, but also gave out advice on all matters to everybody. He had funny ways about him and was always ready to play a practical joke. One day, a farmer, by the name of Milo Webster, came to the store. He was leading a cow by a rope and inquired for Uncle Gould. When Uncle Gould appeared, Milo asked for something to help his cow, which was suffering from some skin disease. Uncle Gould called out to him: "Just rub some oil on her and rub it well over her whole body." The farmer asked him to do it for him, as the cow was of the kicking kind, promising to hold her by the horns until the oil was applied. Uncle Gould winked at the bystanders, got a six quart pail full of oil, went out to the man with the cow and told him to take her by the horns and hold her good and tight. He then took up a position behind the cow, holding the pail of oil in both hands and cried out to the farmer: "Now hold her, Milo! Hold her, Milo!" Then suddenly he let the oil fly over the cow and poor Milo Webster also, while he dropped the pail and sat down on the steps of the store and roared with laughter at poor Milo, who was trying to wipe his eyes clear of the oil, while the cow was going at full speed down the road. Such eccentricity

Dr. J. H. M.

I received

Paul Hawley

FIG. 127

with a goodly sense of humor, importance and peculiarity is quickly found in Uncle Gould's signature, and may be easily detected in others with similar flourishes.

Fig. 128, which is the signature of the famous evangelist D. L. Moody, shows us in its very simplicity and clearness, the great man's character.

The signatures shown under Fig. 129 to Fig. 140 will prove of interest to many readers. I selected them carefully as representative types of different, yet somewhat similar characters, in order to show the many



FIG. 128.

different graphological signs, giving the same characteristics. Take the first seven signatures for instance. A page of fighters! Look at the neat, woman-like hand of Field-Marshal Count von Moltke, Fig. 129, Germany's greatest general and strategist. Take the next, Fig. 130, New York's City District Attorney, full of fight and courage. Fig. 130 is General von Waldersee's hand, whose characteristics combine courage, fighting ability and combativeness with tenderness to the latter of which his American wife can testify.

Take the next illustration, Fig. 132, the signature of the hero of Manila Bay, Admiral Dewey, notice the signs for brave courage as well as diplomacy. Fig. 132 gives the signature of Bob Fitzsimmons and Fig. 133, the one of John L. Sullivan, both of whom held the prize-fighter championship for several years. The brutal courage of Napoleon I. is given very strongly in his signature, see Fig. 135, where we find also energy, stubbornness and combativeness.

The other page of signatures contains names of men of letters, art, statesmanship and religion, which are good illustrations of each profession named. Fig. 136 shows literary ability to a great extent and scholarly attainments. The well-known leader of the Salvation Army, whose signature we give in illustration Fig. 137, shows us rather a cold, harsh nature, whose will must be done, an unyielding character and much out of place with our general view of the emotional religion as well as the tender welldoing of the Salvation Army. The musician, whose artistic ability we can see marked plainly in Fig. 138, is the signature of the great pianist Paderewski. Literary ability, frankness and a strong love for what is right and just, are shown in Fig. 139, the signature of Count Leo Tolstoi, the great Russian author and economist. The next and last signature, Fig. 140, is that of our martyred President, William McKinley, and it seems as if we could see the nobility of the man standing right out, his characteristics show generousness to a fault, statesmanship and diplomacy, kindness and courage.

G. H. Mellock
Hudson, N. Y.

FIG 129

W. J. Lawrence

FIG 130

J. H. Lawrence

FIG 131

Ray Deane

FIG 132

Robert Fitzsimmons

FIG 133

John H. Lawrence

FIG 134

Th. M. Leary

FIG 135

Henry van Dyke

FIG 136.

William Booth

FIG 137

Yours very truly
J. J. Fadenworthi

FIG 138

Leo Tolstoy.

FIG 139

Wm. H. H. H.

FIG 140

INDEX OF SIGNS.

"A man's character is like a fence, it cannot be strengthened by whitewash."

An index or register, can be used in graphology as well as in any other study or science. I would advise the student not to fall into temptation and go through this index with a specimen of handwriting and when one or two signs are found, which appear to correspond with the ones in the specimen, to immediately make positive statements. These explanations of signs must not be taken in their very strictest sense of meaning as single signs, for a character reading cannot be given from one or two signs only. It is best to take this index as a sort of guide-post to lead you into the right way. Never forget that this or that sign may be weakened or strengthened by other signs and always consider in what degree of strength a sign appears in the specimen of writing which you are analysing. Do not neglect to allow for exterior influences upon the writer, as for instance a very sharp pen in the hands of a person used to a stub-pen or vice versa, or perhaps the smoothness or roughness of the paper, left-handed writing and many other influences. In the list given herewith, the illustrations pointed out are different ones selected from this volume, which specify or show especially strong the sign indicated.

SIMPLE SIGNS.

(1) THE WRITING IN GENERAL.

<i>Sign.</i>	<i>See Fig.</i>	<i>Indicates.</i>
Writing is clearly written,	23, 33, 70,	Clearness, simplicity, taste,
Writing is not clear, rather mixed up,	39, 98, 99,	Not very clear headed person, nervousness.

<i>Sign.</i>	<i>See Fig.</i>	<i>Indicates.</i>
Writing is simple and plain,	53, 57,	Modesty, naturalness, simplicity.
Writing is full of large bows, etc.,	66, 83,	Vanity, affectation, importance.
Writing is very sloping,	9, 21, 69, 99,	Sensitiveness, passionateness, excitability, feeling controls.
Writing is less sloping,	10, 65,	Not very passionate, cooler nature, but still emotional.
Writing is nearly perpendicular,	11, 25, 56,	Mind controls, calmness.
Writing is perpendicular,	12, 86,	Mind controls, lack of feeling, coldness.
Writing is backward,	13, 92,	Feeling suppressed, pretension, disguise.
Writing is now sloping, now straight, now backward and again sloping,	14, 85,	Unrest, inner conflicts, wavering between mind and heart.
Writing is sharp,	27, 56, 60,	Resistance power, severity, positiveness, stubbornness.
Writing is round,	28, 29, 105, 107,	Little resistance power, weakness, generosity.
Writing is lively and flowing,	19, 59, 71, 91,	Jollity, activity, liveliness.
Writing is large,	56, 79, 97,	Enterprise, desire to do great things, nobility, pride.
Writing is small,	25, 87,	Observation, criticism, simplicity, narrowmindedness.
Writing is close together,	57, 58,	Moderation, thriftiness, carefulness.
Writing is very close together,	26, 61,	Meanness, avarice, stinginess.

<i>Sign.</i>	<i>See Fig.</i>	<i>Indicates.</i>
Writing is drawn out wide,	35, 97,	Immoderation, superficiality, generosity, carelessness.
Writing is calligraphically correct,	57, 110,	Little mental independence.
Writing is orderly,	18, 31, 70,	Sense for order, carefulness.
Writing is disorderly,	39, 98,	Disorder, thoughtlessness.
Writing is thin,	34, 78,	Tenderness, idealism, little resistance power.
Writing is heavy,	11, 73,	Resoluteness, will power, obstinate diligence.
Writing is with even pressure,	49, 56, 80,	Power to work, diligence, perseverance, dependence upon.
Writing is thick and dirty,	77, 104,	Sensuousness, meanness.
Writing is heavy in a few places,	81, 85,	Vanity, capricious energy.
Writing is harmonious,	19, 23, 33,	Clear and level-headed nature.
Writing is unharmonious,	9, 14, 77,	Weak character, hard work to keep himself under control.

(2) THE LETTERS IN GENERAL.

<i>Sign.</i>	<i>See Fig.</i>	<i>Indicates.</i>
Letters are composed of two or more parts,	82,	Affectation, vanity.
Letters o, a, g, etc., are open above,	28, 35, 71,	Frankness, sincerity (honesty).
Letters o, a, g, etc., are closed above,	57, 96,	Reservedness, discretion.
Letters o, a, g, etc., are open below,	107,	Hypocrisy, dishonesty.

<i>Sign.</i>	<i>See Fig.</i>	<i>Indicates.</i>
Letters are similar to printed letters,	73,	Taste, culture, inclination toward art, independence.
Letters are found replaced by Greek letters,		Culture, education.
Letters are without first or last stroke,	49, 70,	Simplicity, modesty, calmness, clear judgment.
Letters are looking similar to mathematical figures,	76, 80,	Mathematical inclinations, saving nature.
Letters are looking similar to notes,		Musical inclinations.
Letters have capital letters replaced by small letters,		Moderation, simplicity, modesty.
Letters have small letters replaced by capitals,	80,	Liveliness, enthusiasm, thoughtfulness.
Letters are frequently replaced by capitals,	39,	Arrogance and importance.

(3) THE WORDS.

<i>Sign.</i>	<i>See Fig.</i>	<i>Indicates.</i>
Words are connected,	36, 80, 86,	Logic; practical head, who does not invent, but acts and executes.
Words are formed out of connected letters,	22, 25,	Logic, reasoning power.
Words are formed out of many disconnected letters,	87, 88,	Intuition, theory, idealism, impulsiveness.
Words are formed of letters all of even height,	19, 53,	Moderation, simplicity, order.
Words are formed of letters of rather uneven height,	60, 91,	Openness, enthusiasm.

<i>Sign.</i>	<i>See Fig.</i>	<i>Indicates.</i>
Words with letters growing larger toward word ending,	37, 38, 64,	Confidence, (childishness), simplicity.
Words have letters growing smaller toward end,	23, 36,	Reserve, carefulness, (cunning).
Words have small letters of uneven height,	39, 52,	Nervousness, (illness).
Words have letters e, r, higher than n and m and a.	13, 108,	Pride, (conceit), independence.
Words have much space between each other,	33, 35, 71,	Waste, generosity, clearness.
Words have little space between each other,	58, 61,	Non-forwardness, unsociability, avarice.

(4) THE LINE.

<i>Sign.</i>	<i>See Fig.</i>	<i>Indicates.</i>
Lines are straight and even,	19, 96, 100,	Faithfulness, sincerity, will-power, firmness.
Lines are ascending,	50,	Activity, enterprise, ambition, optimism.
Lines are descending,	51,	Pessimism, inactivity, laziness (melancholy), discouragement.
Lines are changing, are wavy,	14, 52, 56,	Inconstancy, unfaithfulness, cunning, (diplomacy), (unthankfulness).
Lines ascend at first and then descend,	54,	Enthusiastic at first, but not enough energy to finish to end.
Lines are descending at first and then ascend,	53,	Hard work to begin, takes courage, gets hopeful and completes.

<i>Sign.</i>	<i>See Fig.</i>	<i>Indicates.</i>
Lines are formed of ascending words, each word beginning lower than ending of preceding,	15,	Moderation, no haste, constant consideration.
Lines have descending words, each word beginning higher than ending of preceding,	54,	Active character, fighting successfully against disappointments and discouragements.

(5) SPECIAL LETTERS.

<i>Sign.</i>	<i>See Fig.</i>	<i>Indicates.</i>
D and L with first loop above line,	46,	Conceit, vanity.
M with evenly high strokes,	42,	Calmness, modesty, simplicity.
M with first stroke higher than the other two,	41,	Feeling of independence, (pride), (importance).
M with first stroke very high,	41,	Pride, condescension, independence.
M with middle stroke higher or lower than other two strokes,		Lack of taste.
M very broad,	44,	Vanity, wastefulness.
M very narrow,	45,	Lack of courage, modesty.
M with hooks on each end,	44,	Love of luxury.
Slope of small letters changes in writing,	14, 85,	Whims, nervousness.
Long letters are more developed above the line than below,	32, 36, 70,	Idealism, mental and spiritual interests strongest.
Long letters are more developed below the line than above,	31,	Inclination toward business and technical pursuits, sports.

<i>Sign.</i>	<i>See Fig.</i>	<i>Indicates.</i>
Long letters well developed above and below the line,	33, 56,	Enterprise, organization ability, self-consciousness, (imagination).
Letters have little hooks added,	65,	Obstinateness, perseverance, domineering spirit, stubbornness.
Letters have little bows turning inward,	20, 59,	Selfishness, arrogance, unsociability.
Letter g has a sharp bow in loop,	67,	Ceremoniousness, being very particular, vanity.
Large loops are made in words or address,	66, 68, 126,	Talkativeness, importance, conceit, coquetry.
Large loop underneath first word,	59,	Vanity, conceit, pride.
Large loop above first word,	127,	Patronizing spirit, love of protection.
Round loop on end of words to left,	20,	Selfishness, (flattery.)
Sharp strokes downward on end of words,	22, 31, 93,	Stubbornness, violence.
t dashes are short,	23, 92,	Exactness, carefulness.
t dashes are long,	10, 11, 21,	Enterprise, enthusiasm.
t dashes are downward,	22, 93,	Perseverance, energy.
t dashes are made before the letter t,	19, 92a,	Disappointment, reflection.
t dashes are made after t,	50, 52, 88,	Enterprise, enthusiasm, curiosity, ambition.
t dashes are short and arrowlike,	52,	Satyre, criticism, domineering.
t dashes are long and pointed,	14, 55,	Meanness, malice, anger.
t dashes are thick and clublike,	11, 94, 95,	Brutality, inconsiderateness.
t dashes are wavy.	21, 73,	Jolliness, fun, humor.
t dashes are high above the t,	90, 96,	Love of authority, tyranny.

<i>Sign.</i>	<i>See Fig.</i>	<i>Indicates.</i>
t is crossed just above line,	63, 70,	Perseverance and resistance.
i dots are exactly over i,	78, 90,	Painfulness, exactness, carefulness.
i dots are high in air,	90a,	Enthusiasm, enterprise, curiosity.
i dots are like dashes,	50, 71,	Liveliness, (energy.)
i dots are left out,	19, 91,	Thoughtlessness, liveliness.

(6) SIGNATURES.

<i>Sign.</i>	<i>See Fig.</i>	<i>Indicates.</i>
Plain signature, just name,	128,	Simplicity, clearness.
Period or dash after name,	124,	Carefulness, mistrust.
Signature underlined,	115,	Self-confidence, importance.
Signature has line above name,	123,	Mental vanity, exaggeration.
Signature has many bows, etc.	123, 127,	Pride, vanity.

(7) SPACE.

<i>Sign.</i>	<i>See Fig.</i>	<i>Indicates.</i>
Space on left of letter is in proportion to size of paper,		Taste.
Space on left of letter is wide according to size of paper,		Desire for originality.
Space on left of letter is wide at top and narrow on bottom,	21, 73,	Inclination to spend money and be liberal, but combats against it successfully.

<i>Sign.</i>	<i>See Fig.</i>	<i>Indicates.</i>
Space on left of letter is narrow at top and wide at bottom,	15, 23a,	Desires to save, but spends more all the time.
Space on left of letter is uneven,	54, 83,	Careless in spending money, little order, lively nature.
Space is left wide on right and left side of page,	23,	Sense of taste, æsthetic.
Space is missing entirely,	26,	Thriftiness, inclining toward stinginess, little taste.

Enough material for study has been given to enable the interested to form good conclusions and opinions from any handwriting specimen and I cannot sufficiently warn the student to always remember, that he must not allow himself to be prejudiced by one or two simple signs.

I close therefore this hand-book with the wish, that its perusal and study may not only help to while away a leisure hour now and then, but also that it may interest its readers more in the study of a thorough knowledge of themselves and their fellow men.

